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NBC-ROOM 604
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magazine radio and tv advertisers use

SPONSOR

17 MAY 1954

50¢ per copy • \$8 per year

MAY 24 1954
RADIO STATION REPRESENTATIVES

NBC GENERAL LIBRARY

'weed
and company

Reception Suite — Palmer House,
Rooms 820-21-22.

NEW YORK CHICAGO DETROIT
BOSTON SAN FRANCISCO
ATLANTA HOLLYWOOD

PREVIEW: NARTB
CONVENTION

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Good Humor puts all
of budget in summer
air saturation

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A WEEK
AT BBDO

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Music libraries:
what sponsors should
know about them.

page 50

Metropolitan Life's
radio results won't
come till 1974

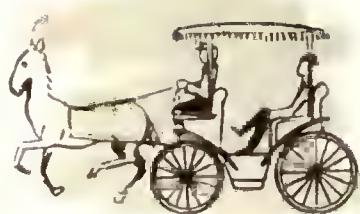
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"then-and-now"
growth chart

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IN TELEVISION
K W T V
IS THE CHOICE
OF OKLAHOMA CITY

BROOKE LORING, KWTV Women's Editor, is a rare combination of a tremendous professional background mixed with an outstanding ability as a homemaker. She has a working grasp of all phases of homemaking and women's activities. She has attended Juilliard School of Music, American Academy of Dramatic Art, USC and UCLA. Her experience includes appearances with the Los Angeles Civic Light Opera, CBS and NBC in Hollywood, and work with the Los Angeles Guild Opera. At KWTV she does the "Brooke Loring at Home" show—another example of showmanship that's helped make KWTV-9 the choice of Oklahoma City!

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in later summer 1954.

IN MUSICAL COMEDY
"OKLAHOMA"
IS THE CHOICE
OF OKLAHOMA



KWTV WOMEN'S EDITOR
BROOKE LORING

the Choice of Oklahoma City

KWTV-9



AFFILIATED MANAGEMENT KOMA CBS
REPRESENTED BY AVERY-KNODEL, INC.

REPORT TO SPONSORS

17 MAY 1954

Ratings while show is on air Ratings while tv show is still on air: This becomes reality with electronic device Pulse unveils soon. Pulse calls system DAX (data accurately cross-checked). It would be set up in New York first with 400-set sample. Pulse has equipment perfected, will install devices in sets if industry steps forward to pay for it. Phone lines connect sets to electronic calculator. Dr. Sydney Roslow, Pulse president, says device won't supplant personal-interview technique of Tele-Pulse because it can't yield data on who listens.

-SR-

Major car firms boost air budgets What's happening in Detroit may make advertising history. Big auto companies making (and selling) fewer cars. (Last week in April car & truck production was 156,754, against 194,610 year ago.) Yet despite fewer sales, lower profits (Chrysler's first quarter earnings dropped 68%), advertising budgets are being increased. Tv, radio now being used by every major car maker. Tv network budgets up about 67% for auto industry as whole this year; radio up more than 77%. Taking cue from Detroit, thousands of independent dealers throughout country turning to air media—many for first time. Full story NEXT issue.

-SR-

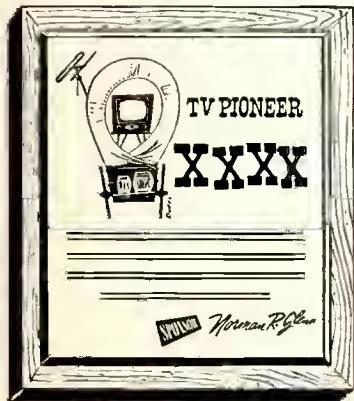
Hot issues up for NARTB Hottest topics for NARTB Convention's corridor clinics? SPONSOR survey of leading 250 stations shows following will be discussed in and out of Palmer House sessions in Chicago 23-27 May: (1) Whither uhf? (2) network spot carriers; (3) Television Advertising Bureau; (4) a "federated" NARTB; (5) color tv; (6) fm radio; (7) film syndication. For explanation, see "NARTB convention preview," page 41.

-SR-

Execs debate "huckster" case There may be some "hucksters" (purveyors of misleading advertising) in AAAA, but what group is entirely free of "quacks" and "shysters" and how would you actually enforce ethical practices? That seems to be consensus of BBDO President Ben Duffy, 4A's Chairman William Baker Jr. (of B&B), Victor Ancona, American Machine & Foundry ad manager who represented advertiser's view. Trio commented on Fairfax Cone's statement before recent 4A's convention that "hucksters" should be thrown out of association. (For full comments, see page 86).

108 tv pioneer stations honored

Curtain-raiser at the NARTB Convention will be the first tv pioneer dinner at which about 175 pre-freeze station owners and managers, top net execs, presidents of national representative firms, FCC commissioners and industry association leaders will be present. Commemorative plaques will be awarded to the 108 pioneer tv stations. Host at the dinner and donor of the commemorative plaques is SPONSOR. Harold Hough, general manager of WBAP-TV, Fort Worth, veteran broadcaster whose homespun philosophy has entertained many an industry gathering, is toastmaster. Earle Ludgin, outgoing national chairman of the 4A's, and president of Earle Ludgin Co. since 1927, will be the guest speaker.



REPORT TO SPONSORS for 17 May 1954

BBDO opens doors to SPONSOR

Batten, Barton, Durstine & Osborn billed \$137.5 million last year, \$35 million in tv, \$14.5 million in radio. It leads not only in air billings, but its people feel it is tops in U.S. billings too. In any case, its operation is unlike that of any other agency in business. To find out why BBDO is both big and different, SPONSOR sent Al Jaffe to spend week there. Part I of his "inside" story starts page 46.

-SR-

Macy's pleased with radio test

BAB sold Macy's, world's largest department store, on using "heaviest concentrated radio campaign in history of retail advertising" to promote major spring event, "Largest Sale on Earth." Store used 642 announcements on 7 New York stations week of 22-27 March. Estimated 27 million family impressions were made at cost of 50¢ per 1,000. SPONSOR estimates Macy's spent \$25,000-\$30,000. Results, according to Macy executives: "Highly satisfactory."

-SR-

Radio soapers 1/3 cost of tv

Costs of 11 tv soap operas (15 minutes across-the-board) currently running range from \$8,500 to \$10,000 weekly for talent and production alone. Average radio soaper runs to \$2,850 weekly. P&G sponsors 4 tv soapers, 11 on radio to lead pack. These data from SPONSOR's Comparagaphs. For Radio Comparagaph, see page 111.

-SR-

Sponsors step up use of air media

66 advertisers spending \$178,000,000 a year answered SPONSOR's 2 questionnaires on business and media trends. Of these, 47 spend \$45,000,000 on radio and/or tv. Significantly the more air they use the more enthusiastic they seem to be about both media. For example, Nabisco's George Oliva says he's stepping up his multi-million-dollar budget by 20% this year—but the increase for air alone is 60%. For other views on "Do radio & tv move goods?" see page 56.

-SR-

Miller named by TVAB as aide

At SPONSOR presstime newly formed Television Advertising Bureau named Neville Miller, former NARTB president, onetime Louisville mayor, as TVAB's special legal consultant. Miller, senior partner in Washington law firm of Miller & Schroeder, is communications law specialist. Richard A. Moore, TVAB chairman, says membership now totals 39. For more discussion of TVAB, see NARTB Convention story page 41.

-SR-

2 unusual air case histories

Metropolitan Life, world's biggest insurance house, spends \$1.5 million of \$3.2 million budget on radio, sells no insurance via air (only health). Good Humor, ice-cream firm, spends 100% of its \$225,-000 budget on 8-week saturation campaign in 8 major markets. Breakdown is 60% tv, 40% radio. For details of these 2 unusual air operations, see page 52 for Metropolitan, page 44 for Good Humor.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Continental Oil Co. Ponca City, Okla.	Conoco gas and oil	Benton & Bowles, NY	55 Conoco radio mkt's	Radio: min anncts, 7:00-8:00 a.m., 40 to 60 per stn weekly; 7 June; 2 wks
Thomas J. Lipton, Hoboken	Lipton's Frostee dessert	Y&R, NY	150 radio mkt's thru country	Radio: dayti min anncts; 7 June; 6 wks
Thomas J. Lipton, Hoboken	Lipton's Frostee dessert	Y&R, NY	45 tv mkt's thru country	Tv: dayti min anncts in mkt's with more than 100,000 sets; 7 June; 6 wks
Thomas J. Lipton, Hoboken	Lipton's iced tea	Y&R, NY	100 radio mkt's thru country	Radio: min anncts; 1 June in Deep South; 15 June elsewhere; 6 wks
Thomas J. Lipton, Hoboken	Lipton's iced tea	Y&R, NY	50 tv mkt's thru country	Tv: dayti min, nightti 20-sec anncts; 1 June in Deep South, 15 June elsewhere; 6 wks
John Morrell & Co., Ottumwa, Iowa	Red Heart Dog Food	N. W. Ayer, NY	150 tv mkt's thru country	Tv: min, chnbrks for kid audience; 1 July; 2-3 wks

EDUCATION

FORUM

RELIGION

SAFETY

COMMUNITY SERVICE

SPECIAL EVENTS

FARM SERVICE

LIBRARY

WGAL-TV
NBC • CBS • ABC • DuMont
LANCASTER, PA.

Steinman Station
Clair McCollough, President

pledged to service—active, responsive participation in all worthwhile public service projects is an outstanding principle of the WGAL-TV operation. The eight *Channel 8* programs shown on this page are only a small part of the continuing series of programs and projects designed to enlighten, strengthen and support the best interests of the many people living in the WGAL-TV, Channel 8, extensive service area.

Represented by

M E E K E R T V , I n c .

New York
Chicago

Los Angeles
San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 1
17 May 1954

ARTICLES

Preview of the NARTB Convention

SPONSOR presents rundown of hot convention topics, gives results of station survey which asked what stations would like to see convention do. Among suggestions: separate radio and tv sessions instead of lumping both together

Why Good Humor uses radio and tv

Ice-cream firm spends all of its \$225,000 budget on a seasonal air saturation campaign in eight major markets. Musical jingles on radio and animated cartoons on tv run for eight weeks starting mid-May

A week at BBDO

For a week a SPONSOR editor listened to heartbeat of the top agency in radio and tv billings. How does it generate ideas, create commercials, delegate responsibility? Here is behind-the-scenes story

What you should know about musical libraries

Music library shows play larger role in national advertising than many admen think. Here is how they directly concern the radio client

Metropolitan's radio results come in 1971

Since the aim of this insurance firm's big radio spot and network campaign is longer life for policyholders (via health-promoting booklets), results are long-range rather than immediate. Company's '54 radio budget: \$1.5 million

Can you use these SPONSOR reprints?

"Can I get reprints?" is a question frequently asked with regard to SPONSOR stories. Here is rundown on what SPONSOR articles and other special material have been made into reprints or booklets, and how much they cost

Do radio and tv move goods?

Part 23 of SPONSOR's All-Media Evaluation Study chronicles sponsors' accounts of what air media they are using to sell their products and the broadcast techniques they employ to get results

108 Tv Pioneers: "then-and-now" chart of growth

Here is a useful chart compiled from data collected for the recent pioneer stations section. Chart traces sets-in-market, rates, billings, other basic statistics, from early days to present

COMING

Tea Council bets a million dollars on tv

For the past two years the Tea Council has been devoting virtually all of its over-\$1 million ad budget to spot tv with an eye to boosting tea consumption. Has it paid off? SPONSOR looks into the results

Who are the radio and tv "hucksters?"

Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." Who are they? What can agencies, advertisers, media do? How are they harming radio and tv? SPONSOR is rounding up data, opinions

What agencymen want to know about color tv

Leading admen have posed questions they consider important on color tv to the broadcasters. CBS' Stanton and Van Volkenburg, NBC's Weaver and RCA's Joe Elliott step forward and supply answers

DEPARTMENTS

TIMEBUYERS
NEW & RENEW
AGENCY AD LIBS
49TH & MADISON
P. S.
MR. SPONSOR, Edwin Ebel
NEW TV STATIONS
TOP 20 TV SHOWS
TV RESULTS
AGENCY PROFILE, A. W. Reibling
SPONSOR ASKS
ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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31 May

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LICATIONS INC

KTHS HELPS ARKANSAS FARM BUREAU TO GROW AND GROW!



Marvin Vines, KTHS Farm Service Director, interviews John Scott, State FFA winner in 1953 Dairy Efficiency Contest.

ON June 2, 1953, the Arkansas Farm Bureau Federation and its affiliated service agencies started sponsoring the *first* radio advertising campaign in its history, aimed primarily at securing new members.

Station KTHS was selected. Each morning at 6:05 a.m., our Farm Service Director, Marvin Vines, brings reliable market and weather reports to thousands of farm families in every one of Arkansas' 75 counties.

Now notice how Farm Bureau membership grew in 1953, with just six months of KTHS sponsorship:

1951 — 49,019
1952 — 50,016 — Growth, 1.9%
1953 — 55,718 — Growth, 10.2%

In commending KTHS for its part in the Bureau's growth, Mr. Waldo Frazier, Executive Secretary of the Federation, writes:

"We feel that this and other services of your Farm Service Department are making great contributions to the progress of agriculture in the whole State."

Thanks, Mr. Frazier. We *knew* it would be this way, when our 50,000-watt, CBS powerhouse was "turned loose" to do a job for you.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS
BROADCASTING FROM
LITTLE ROCK, ARKANSAS

"I DOOD IT! I DOOD IT!"

RADIO STATIONS ARE MAKING MONEY WITH THE RED SKELTON SHOW

Sponsors jump at the chance to get Skelton

WCAU, PHILADELPHIA, PA., SAYS:

"One of the prices of leadership is the ever present challenge to keep your programming vital, lively and fresh enough to stay on top. We have had very good success, rating wise, with Ziv shows, and we think that the Red Skelton Show will do a job for us right now."

WXIW, INDIANAPOLIS, IND., SAYS:

"Red Skelton Show sold as a spot carrier to: Sniders Studebaker Agency, Cassidy Home Insulation; Little Dovids; Richard E. Daniels Insurance Agency; Pilgrim Laundry; Ozmon Hotpoint Dealers; and Downtown Hotpoint Dealer. Could have sold the entire show to Hotpoint Dealers."

WXYZ, DETROIT, MICH., SAYS:

"Three half-hours of the Red Skelton Show sold to the Frankenmuth Brewery."

WVLK, LEXINGTON, KY., SAYS:

"Red Skelton Show sold in half-hour segments to: De Boor Laundry; Lowenthal Furriers; Mayflower Moving & Storage; Von Doron Hardware Co. (Appliances); Emmert Packing Company of Louisville (Sausage Makers). The Red Gold Canning Co. of Louisville also wanted in the show but arrived too late."

KSWO, LAWTON, OKLA., SAYS:

"All 5 half-hours of the Red Skelton Show sold to: Popular Furniture; Appell's Jewelers; The National Bank; Kennedy & Company; Fred Morris Appliance. It took 100 teles with each to sell."

WHEC, ROCHESTER, N.Y., SAYS:

"Rochester Gas & Electric Company is carrying Red Skelton 5 days per week firm."

KPRC, HOUSTON, TEXAS, SAYS:

"Three half-hours of the Red Skelton Show sold to the Lewis and Coker Super Markets."

WMIE, MIAMI, FLA., SAYS:

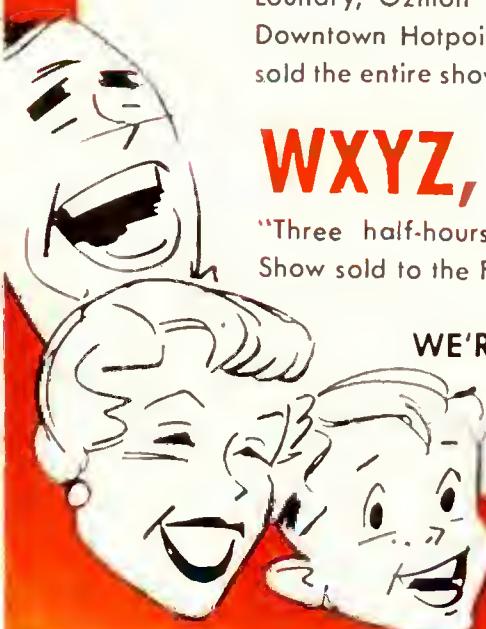
"Radio Station WMIE is very happy to schedule the Red Skelton program on a five time per week basis for Jock's Cookie Company."

WTAR, NORFOLK, VA., SAYS:

"Red Skelton Show sold to commercial sponsors: Certified TV Sales, Travel Mutual Insurance; Service (Mobilgas distributor). Happy that it took only 8 presentations to fill three-fourths of the program."

WE'RE LOADED WITH ENTHUSIASTIC REPORTS LIKE THESE FROM MORE STATIONS THAN CARRIED SKELTON ON THE NETWORK.

HURRY! GET IN THE MONEY-MAKING SKELTON SHOW!



DO IT!!

HEY

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STATIONS, SPONSORS,

AGENCIES

all tell

the same

happy

story...

SKELTON

SELLS

LIKE MAD!

P.S. MR. ADVERTISER, MR. AGENCY MAN: Ask your local station for availabilities on the fastest-moving show on radio...

"THE RED
SKELTON
SHOW"
260 HALF-HOURS

FREDERIC W.

ZIV

COMPANY

Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

Wire or phone for the facts on your market today!

**SAVE
UP TO 20%**

**BUY THE JOHN POOLE
BIG IMPACT STATIONS**

**New Group Discounts
are now in effect**

In Central California

KBID-TV **FRESNO**

Channel 53

POWER-BACKED 470,000 WATTS
COVERAGE OF THE WHOLE
CENTRAL SAN JOAQUIN VALLEY

KBIF **The Valley
Music Station**

900 KC • 1,000 WATTS
1117 "N" STREET, FRESNO

In Southern California

KBIG **The Catalina
Station**

740 KC • 10,000 WATTS
The Giant Economy Package
of Southern California Radio

Your Advertising Dollar
Buys More when you buy
the "B I" Stations

Save up to 20% with
combination discounts

For details ask any
John Poole station salesman
or Robert Meeker Man

**JOHN POOLE
BROADCASTING CO.**
KBID-TV • KBIF • KBIG

6540 Sunset Boulevard
Hollywood 28, California • Hollywood 3-3205

Timebuyers at work



Charles J. Zeller, v.p., Guenther-Bradford & Co., Chicago, tells SPONSOR that the Chicago Television Council is working on standardization of station practices in that market. "Our attempt," says he, as chairman of the Council committee in charge of this effort, "embraces such subjects as placement of station logos, types and sizes of slides, standardization of rate cards." He explains that the Chicago effort to help timebuyers has set a precedent for a nationwide "Agency Poll for Standardization" to ease the load of paperwork facing timebuyers.



John J. Sisk Jr., Al Paul Lejton, New York, considers early-morning radio a good buy for several reasons. "Not only do we reach a maximum mixed adult audience early mornings," he explains, "but also, out-of-home listening, particularly in cars, is heavy at this time." He adds that early-morning radio gives an advertiser a psychological advantage since he can urge the listener to go out and buy his product that same day. Further he's reaching an audience that is still fresh and has not been subjected to numerous outside influences.



Orrin Christy, media director, Morse International, New York, likes daytime tv for family-use products that are generally bought by housewives. "There's one main question that advertisers usually ask about daytime tv," Orrin continued. "That is, how much distracted viewing is there during the day when women are busy with housework? We haven't conducted any direct consumer tests yet. Still, our feeling is that daytime tv serials with strong personalities or personality shows get good concentrated attention."



Elaine Schachne, Emil Mogul, New York, says that she believes, as the agency does, in saturation radio buys. "That is, we like to buy at least 20 announcements weekly for a client, because we feel that radio can then do its most effective job," she told SPONSOR. "Another basic belief here is that often a 52-week advertising effort with seasonal frequency cycles following advertisers' sales curves brings best results. For Manischewitz Wines, for example, we go heavy before Christmas and Easter but in most markets we stay on the air all year."



FRIENDS *are the biggest asset of this county bank*

Thrifty folks. folks who bought their first home through Monroe County Savings Bank's friendly services have beaten a path to the bank for more than a century. WHAM continues to spread the message throughout the area that this is the bank where a spirit prevails as friendly as a hand clasp.

The bank's many services are spearheaded by the theme, "purposeful saving," to reach the mass of people in Western New York on the hometown station. This homespun down-to-earth atmosphere pays off in humanizing the bank's business to its customers and contributes to its steady growth.

In good times or recessions, peace or war times, Monroe has never missed paying dividends to its depositors for more than 100 years.

LET **WHAM** RADIO SELL FOR YOU

The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERRY COMPANY, National Representative

THE SOLID GOLD BOXCAR...

...would be appropriate symbol to dramatize Greater Cleveland's bonanza-like boom in business activity.

And with good reason. Monthly car loadings (that vital index of a market's industrial health) are today peaking 80,000—with Cleveland-made products worth multi-millions moving out to all parts of the world. In return, Clevelanders are taking home attractively bulging pay envelopes.

For Cleveland is geared to America's industrial might and WXEL, the action TV station, is geared to Cleveland.

There's a special vitality behind WXEL's programming, zip and appeal that is building an always-bigger audience among Greater Cleveland's TV families. For a solid gold Midas touch, let WXEL tell them about what *you* have for sale. It pays off (as other advertisers are discovering) in carload lots.

Ask the Katz agency for details.



Channel 8 Cleveland

Courtesy of Association of American Railroads

WXEL

New and renew

SPONSOR

17 MAY 1954

1.

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ammens Medicated Powder (Bristol-Myers), NY	Doherty, Clifford, Steers & Shenfield, NY	CBS TV 65	Garry Moore; T 2-2:15 pm; 4 May; no. wks not available
Best Foods, NY	Dancer-Fitzgerald-Sample, NY	CBS TV	Robert Q. Lewis Show; W 4:45-5 pm; 5 May; no. wks not available
Heiene Curtis Ind, Chi	Earle Ludgin, Chi	NBC TV 65	Top Plays of 1954; T 9:30-10 pm; 1 June; 13 wks
Diamond Crystal Salt, St Clair, Mich	Benton & Bowles, NY	NBC TV 49	Today; M-F 7-9 am; 12 partic; 6 May; 8 wks
Int'l Harvester, Chi	Leo Burnett, Chi	CBS TV 40	Morning Show; W, F 7:50-55 am; 15 May; no. wks not available
P. Lorillard (Old Golds), NY	Lennen & Newell, NY	NBC TV 96	Truth or Consequences; T 10-10:30 pm; 18 May; new show in slot
Packard Dealers, Detr	Maxon, Detr	ABC TV 38	Martha Wright; Sun 9:15-30 pm; 18 Apr; 52 wks
Paper-Mate Pen Co, Culver City, Cal	Foote, Cone & Belding, LA	ABC TV 68	Stu Erwin Show; alt F 7:30-8 pm; 14 May; 22 wks
Quaker Oats Co, Chi	Bryan Houston, NY	ABC TV 56	Breakfast Club; T, Th 8:45-9 am; 1 June; 52 wks
Toni Co, Chi	Tatham-Laird, Chi	NBC TV 125	Tony Martin Show; M 7:30-45 pm; 26 Apr; 52 wks
Wynn Oil Co, Azusa, Cal	BBDO, LA	NBC TV 49	Today; M-F 7-9 am; 52 partic; 1 June; 52 wks



2.

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	Blow, NY	CBS TV 54	Love of Life; M-F 12:15-30 pm; 3 May; 52 wks
Coca-Cola Co, NY	D'Arcy, NY	NBC TV 101	Coke Time with Eddie Fisher; W, F 7:30-45 pm; 28 Apr; 9 wks; also 25 Aug for '54-'55 season
Colgate-Palmolive, Jersey City, NJ	Ted Bates, NY	NBC TV 116	Colgate Comedy Hour; 3 of 4 Sun 8-9 pm; 19 Sep; 39 wks
Gillette Safety Razor, Bost	Maxon, Detr	CBS TV 100	Preakness; Sat 5:30-6 pm; 22 May only
Hotpoint Co, Chi	Maxon, Chi	ABC TV 67	Adventures of Ozzie & Harriet; alt F 8-8:30 pm; 2 July; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3.

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert S. Aitchison	Saunders, Shroud & Assoc, Chi, vp	Fensholt Adv, Chi, vp
Arthur Booth	Sterling Adv, NY, exec vp	Same, dir plans bd
Mel L. Brink	M. B. C. Adv, Kans City, partner	Warner, Schulenberg, Todd & Assoc, St Louis, acct exec, memb plans bd
Barbara Brooks	Birmingham, Castleman & Pierce, NY, coord bdcst activities	Whitebrook Co, NY, space & timebuyer
Eileen Cummings	Dancer-Fitzgerald-Sample, NY, timebuyer	Hicks & Greist, NY, timebuyer
Harold F. Davis	Ward Wheelock, Phila, acct exec	SSCB, NY, acct exec
Wm. M. Englehardt	Helene Curtis Ind, Chi, div sls mgr	Earle Ludgin, Chi, mdsg dir
Franklin S. Forsberg	Forsberg & Church, NY, mgmt cons	Sterling Adv, NY, vp, gen mgr
John J. Hanselman	Hanselman & Clenaghan, Portland, partner	Blitz Adv, Portland, Ore, assoc
W. J. Haughey	Ingalls-Miniter, Boston, vp	Same, vp, gen mgr
Edward D. Kahn	Victor A. Bennett, NY, exec	Same, vp
Michael M. Karlan	Joseph Katz Co, NY, prod mgr	Whitebrook Co, NY, gen mgr
Peter Arnold Krug	Hicks & Greist, NY, hd radio-tv dept	Calkins & Holden, Carlock, McClinton & Smith, NY, dir radio & tv
Jos. H. Langhammer	Head own agency, Omaha	Ralph Sharp Adv, Detr, vp
Si Lewis	WPIX, NY, acct exec	Product Serv Adv, NY, hd radio-tv dept
Sydney Loewenberg	Joseph Katz, Balt, acct exec	Same, vp, chg NY office
James L. Lothian	Erwin, Wasey, LA, copywriter	Mogge-Privet, LA, vp & copy chief
Hal Mathews	N. W. Ayer, NY, tv prodr-dir	Y&R, NY, tv comml dept
George P. MacGregor	Kenyon & Eckhardt, NY, vp, supvr fd accts	Blow, NY, vp, supvr Philip Morris acct
James W. McCandless	Ayer, Detr, dir Plymouth news bur	Grant Adv, Detr, dir pub rels
Harry Wayne McMahan	Five-Star Prodns, Hywd, pres	McCann-Erickson, NY, vp, memb copy plans bd chg radio-tv commls
Robert J. Noel	Campbell-Mithun, Chi, radio-tv dir	Needham, Louis & Brorby, Chi, creative stf, tv-radio dept
Timothy J. O'Leary	William Esty, NY, radio-tv timebuyer	Calkins & Holden, Carlock, McClinton & Smith, NY, radio-tv timebuyer
Edgar E. Peck	Look Mag, NY, circ prom mgr	Grey Adv, NY, acct exec
Dan Potter	Benton & Bowles, NY, vp media P&G acct	William Esty, NY, tv dept
John Rigor	Fuller & Smith & Ross, NY, acct exec	Grey Adv, NY, acct exec
Arthur R. Ross	W. B. Doner, Detr, radio-tv creative stf	Campbell-Ewald, Detr, radio-tv creative stf
Harold Sieber	Kenyon & Eckhardt, NY, print buyer	Same, media coord
Earl M. Willhite	KMO-TV, Tacoma, Wash, gen sls mgr	Hunter Adv, Hywd, partner
Dr. Joseph W. Wulfeck	Tufts College, Medford, Mass, asst prof of psychol	Reingold Co, Boston, consulting dir of research

Numbers after names refer to New and Renew category

Peter A. Krug (3)
Mel L. Brink (3)
Edward D. Kahn (3)
Robert J. Noel (3)
Si Lewis (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

New and renew

4.

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Cory D. Clark Jr	Carnation Co, LA	Same, adv mgr cereals prods
Stanley G. Fisher	Landers, Frary & Clark, New Britain, Conn, sis mgr elec hswares div	Same, vp
John S. Frietsch	Philco Corp, Cinci distr rep for appliances	Same, adv mgr radio div
Raymond B. George	Philco Corp, Phila, vp mdsg	Same, dir adv all consumer prod divs
William C. Gray	Carnation Co, LA, asst adv mgr Albers Milling subsid	Same, adv mgr Friskies Dog Food
George Hennessey	Storecast Corp, NY, exec vp	E. L. Adelman Assoc, Bronxville, NY, pa
Ralph R. Jugo	Landers, Frary & Clark, New Britain, Conn, sis mgr chg South Amer export bus	Same, vp
Leo L. Lindamood	Tidy House Prods, distr sis mgr Indpls	Same, Shenandoah, Ia (home offl, asst to :)
Lee Moss	Landers, Frary & Clark, New Britain, Conn, sis mgr vacuum cleaner div	Same, vp
Bernard C. Suis Jr	Tidy House Prods, territory sismn, Cinci	Same, distr sis mgr, hq Cinci



5.

Station Changes (reps, network affiliation, power increases)

CHEX-TV, Peterborough, Ont, new rep All-Canada Tv
 CKDA, Victoria, BC, freq change from 1340 to 1280 kc; power incr from 250 watts to 5000 watts
 KCRI-TV, Cedar Rapids, Ia, new natl rep, Venard, Rintoul & McConnell
 KDEF, Albuquerque, NM, new natl rep, McGillvra
 KIMN, Denver, natl sis rep, Avery Knodel
 KOLN-TV, Lincoln, Neb, to be primary intercon affil CBS eff 1 June
 KPIX, SF, purch by Westinghouse Elec Corp
 KTTV, LA, power incr from 31 kw to 110 kw visual, from 15 kw to 68 kw aural
 WABT, WAPI, WAFM, Birmingham, Ala, to be NBC affils eff July; prev CBS affils
 WAIM, WAIM-TV, Anderson, SC, new natl rep, Headley-Reed
 WBKB, Chi, visual power incr from 114 kw to 200 kw eff 20 May
 WBTW (TV), Florence, SC, to be primary intercon affil CBS TV eff 1 Aug
 WFMY-TV, Greensboro, NC, power incr to 100 kw visual eff

Sept, coupled with completion of new enlarged bldg
 WGRB (TV), Buffalo, new natl rep, Headley-Reed; basi NBC TV
 WCKV, Charleston, W Va, purch by Huntington bus including officers of WSAZ, Huntington, from Kan Valley Bdctg Co
 WHBQ, WHBQ-TV, Memphis, Tenn, purch by Gen Tel from Harding College, Searcy, Ark
 WHKC, Columbus, purch by Hulbert Taft Jr, pres, Cincinnati, from United Bdctg Co, Cleve, for \$258
 WKNB-TV, Hartford, Conn, power incr from 20 kw to 100 kw visual 1ch 30
 WLOS-TV, Asheville, NC, new natl rep, Venard, Rint McConnell
 WLW-C, Columbus, switched from ch 3 to ch 4; power from 26 kw to 100 kw visual, from 13 to 50 kw aural
 WNBK, Cleve, switched from ch 4 to ch 3; power in 100 kw visual
 WTVJ, Miami, now primary basic affil CBS TV
 WUSN, WUSN-TV, Charleston, SC, southeastern rep, S. Ayers, 812 Glenn Bldg, Atlanta, Ga.

6.

New Firms, New Offices, Changes of Address

Bryan Houston Inc, NY, new name of Sherman & Marquette agency
 Dennison's Foods, Oakland, Cal, purch by Amer Home Foods
 Roy S. Durstine, new address, 655 Madison Ave, NY 21, phone TEMpleton 8-4600; prev 730 Fifth Ave
 KPOL, LA, new address, 4628 Wilshire Blvd, LA 5, phone WEBster 8-2345; prev 5087 Huntington Drive, LA

Sherman & Marquette, NY, name changed to Bryan Ho John Sutherland Prodns, new NY studios at 404 Fourth NY
 TVR Prodns, new tv prodn co at 9929-A Young Drive, Ft Allan A. Buckhantz, pres chg prodn, formerly dir K Hywd
 Venard, Rintoul & McConnell, NY address, 444 Madison (radio-tv stn reps)

Numbers after names refer to New and Renew category

G. P. MacGregor (3)
 Harold F. Davis (3)
 R. S. Aitchison (3)
 J. Langhammer (3)
 J. W. McCandless (3)

Ralph R. Jugo (1)
 S. G. Fisher (1)
 Lee Moss (1)
 Bernard C. Suis (1)
 Leo Lindamood (1)



NOW **WHO-TV** BRINGS WHO'S RADIO STANDARDS TO TELEVISION!

**Now on the air with TOP SHOWMANSHIP—
TOP PUBLIC SERVICE—
TOP AUDIENCE REACTION!**

WHO has been preparing for WHO-TV for years . . . as to facilities, personnel and talent programming.

Operation-wise, our transmitter building, remodeled in 1948, was designed to include TV facilities. Our special vertical directionalized radio antenna, erected in 1951, was designed to carry all possible forms of high-gain TV antennas.

Personnel-wise, over the years we have accumulated people talented in radio showmanship, as well as having intimate knowledge of stage lighting, acting, and all other components that are necessary for outstanding *television* production, too.

Program-wise, our large talent staff has been signed with a special eye toward TV as well as radio. Like our Barn Dance, much of our radio programming has been planned with built-in video potentials.

We are now on the air. WHO-TV pledges you that in television as in radio, the highest standards will be maintained, resulting in the same audience preference and advertising results for which WHO is known throughout the Middle West.

WHO-TV

CHANNEL 13 • NBC
DES MOINES

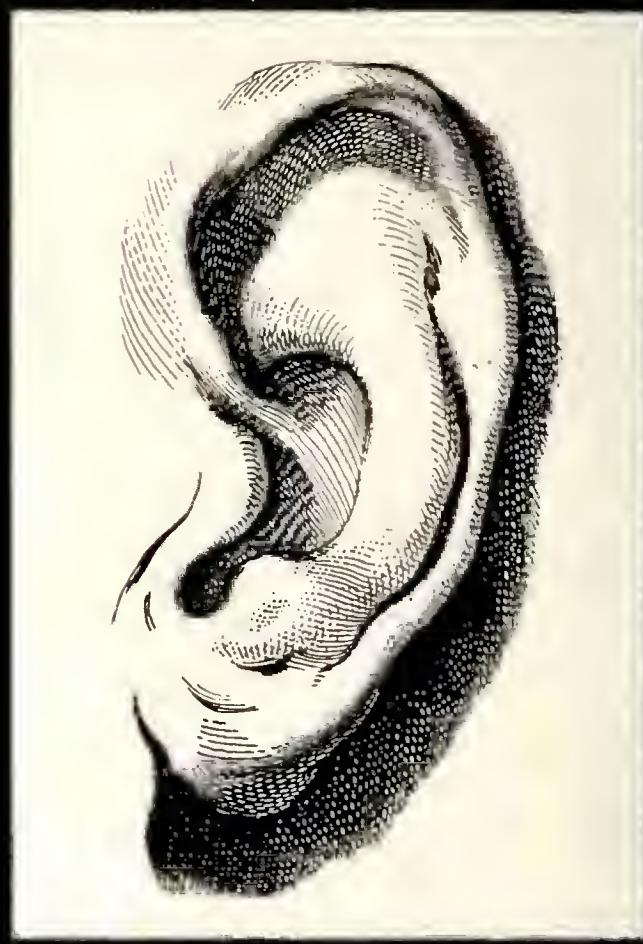
Col. E. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

...read as they will (or can) most people still find it easier to listen

THE



NC

Once upon a time, the world was a much smaller place. And whenever someone had something to say, all he did was speak up.

But soon people began to get out of earshot. And Communication became more and more difficult.

Till one day one man sat down on his stone, and chipped out something called writing. Then someone else passed along, decoded this sculpture, and reading came into the world. Lo! The primitive one-step process of talking and listening had been replaced with something more complex.

But it wasn't replaced after all. For read as they will (or can) most people still find it *easier* to listen. And people who want to get a message across still find it easier, and more *effective*, to talk.

Especially now that one medium of communication can carry a message to everyone: Radio. In 115 million places. The easiest, yet most forceful means of selling everybody that's ever been devised.

Radio is intimate, personal, persuasive. And when it's the voice of an old friend, people respect what they hear.

Radio is rhythm, music, sound effects—all the things that are fun to hear over and over. Things that are hard to forget.

Radio, in short, is *sound*. And being sound, radio moves one

step

at

a

time. As soon as the entertainment comes to a stop, the sales message immediately begins. The message is hard to miss. And since radio moves one group of *words* at a time, the sales points can't be skipped over.

Today, there's one place in radio where sound sells best, and that is CBS Radio. Presenting more of America's top programs... over more of the nation's best stations... CBS Radio is heard by bigger audiences than anywhere else in radio.

And offering the lowest cost for every sales message delivered, it's CBS Radio where more of the top national *advertisers* are heard. So many, with so much to say, that CBS Radio leads all other networks in billings for the fifth consecutive year.

RADIO 

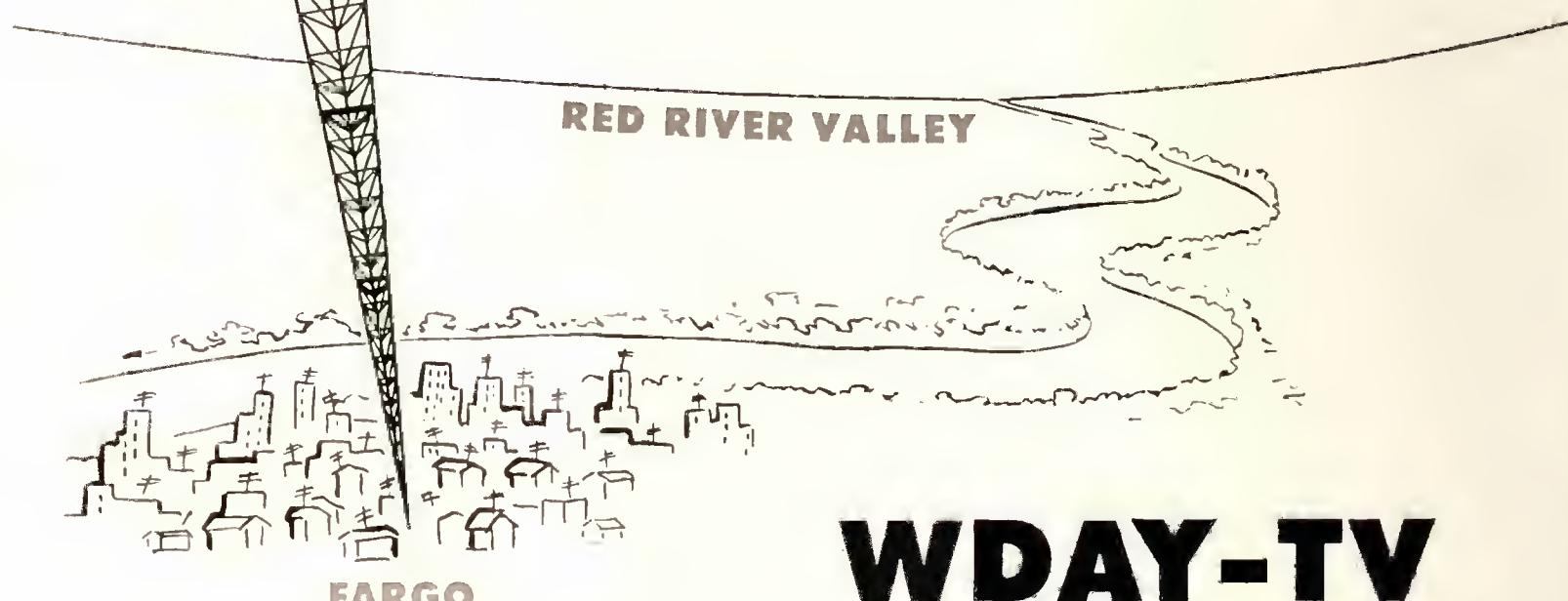
CBS Radio Where America Listens Most



"NO OTHER TOWER, ANYWHERE!"

WDAY-TV is the *only* TV station in Fargo, North Dakota's TOP market.

In fact, in *all* the fabulous Red River Valley, WDAY-TV is the *only* television station. (The nearest on-the-air station is more than 200 miles away—the nearest *grant* for a station-to-be is more than 50 miles away!)



WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated With NBC • CBS • ABC • DUMONT



FREE & PETERS, INC., Exclusive National Representatives



where the **balance**

is in **your favor...**

★ **market**

★ **coverage**

★ **service**

WTRF-TV'S WELL-BALANCED ASSETS, BIG MARKET-IMPACT IDEAL FOR ALL ADVERTISERS

The story of WTRF-TV, Channel 7, Wheeling, is, basically, the story of a station's phenomenal growth; one, as an instrument of influence in its coverage area and secondly, as an effective medium of sales and service to the advertiser.

The term "well-balanced" looms large and vivid in this story.

WTRF-TV started off with these enviable market advantages: (1) a highly industrialized economy that was exceptionally well-balanced and stable; (2) a retail sales total of \$1,368,678,000 for its coverage average and (3) a metropolitan trading area that in terms of buying power ranked it among the first 48 such areas in the country.

Using these market advantages as a foundation, WTRF-TV has, for a station but six months on the air, built an extraordinary record of achievement—plus a handsome opportunity for the advertiser.

The two things that have contributed most to WTRF-TV's fast and decisive growth have been a well-balanced local programing structure and a conspicuously promotion-conscious management. The end results of WTRF-TV's local program creation have been (a) a tremendous impact on the viewing habits and good-will of the people in the area (b) very high ratings for local shows and (c) a superior level of set penetration.

For the advertiser, the end results of all this have been maximum penetration of his message and imposing sales. Read the next seven pages and you'll agree that WTRF-TV is where the **BALANCE** is in the **ADVERTISER'S FAVOR**.

★
WTRF-TV
WHEELING, WEST VIRGINIA

CHANNEL 7



316,000 watts Where the balance is in your favor...

MARKET

COVERAGE

SERVICE

WTRF-TV

WHEELING, WEST VIRGINIA

CHANNEL

7

market



Automobiles
KAISER MOTOR CORP., SHADYSIDE, O.



World-famed dinnerware
HARKER POTTERY CO., CHESTER, W. VA.



Modern galvanizing in the world
WHEELING CORRUGATING, MARTINS FERRY, C.



Allied Chem. & Dye, MOUNDSVILLE, W. VA.



Weirton Steel Co., WEIRTON, W. VA.



COLUMBIA SOUTHERN CHEM., NATRUM, W. VA.

WELL-BALANCED, STEADFAST ECONOMY

Though great steel fabricating center, market contains hundred

Here are seven prime reasons why more and more national advertisers are including the market served by WTRF-TV in their television campaigns:

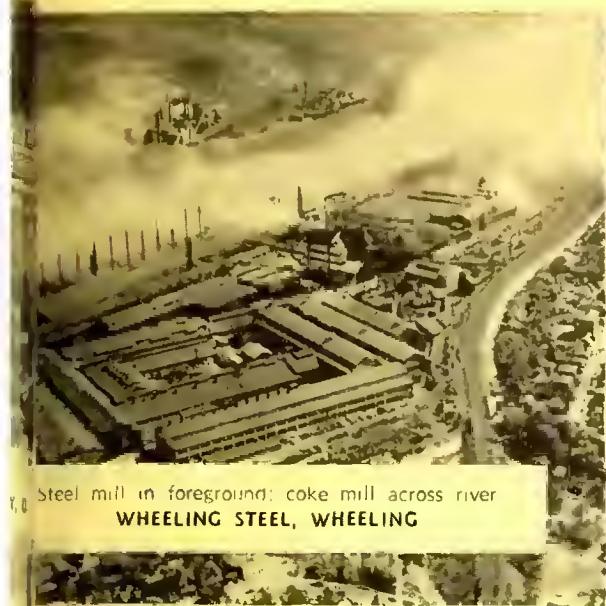
1. The market represents a highly industrialized economy that's exceptionally well-balanced and stable.
2. Because of the intense diversification of industry, the economy of the area is not subject to booms and depressions.
3. Employment has steadily expanded in recent years as a result of (a) the sharp growth of the chemical industry in the area and (b) enormous capital investments made for plant modernization and expansion.
4. The rate of employment and average wage earning have held up remarkably well throughout the area.
5. The 1,244,000 people in the WTRF-TV area have \$1,368,678,000 a year to spend on retail goods. This retail spending averages out to \$3,900 per household in the WTRF-TV coverage area, compared to an average of \$3,677 for the country.
6. There's \$1,980,000,000 in buying power among the 351,640 families in the area, an average of \$5,631 per household. The countrywide average is \$5,271 per household.

7. The penetration of television sets in the area has been uncommonly rapid. This, plus the intense degree of viewing (see Feb.-March Pulse for Wheeling area) assures the advertiser maximum audiences for his sales message.

What significantly characterizes the WTRF-TV market in terms of size is the closeness and density of the populated areas and industries. Take the Wheeling Metropolitan Area alone: in it are 35 cities and towns and 386 diversified industrial plants.

Following are some salient economic facts and factors about WTRF-TV's coverage area:

- New industries entering just the Wheeling Metropolitan Area over the last 10 years have represented an investment of over \$130,000,000.
- Industrial expansion over the past three years in this area—covering modernization and increased production capacity—has represented an outlay of \$55,000,000.
- Of the 173 metropolitan districts in the United States the Wheeling Metropolitan area by itself ranks as 48th in terms of consumer spendable income. (See 1950 Census.)
- In manufacturing employees the Wheeling Metropolitan Area ranks



Steel mill in foreground; coke mill across river
WHEELING STEEL, WHEELING



Fire handcrafted table glassware
IMPERIAL GLASS CORP., BELLAIRE, O.



Makes Marlboro and Kentucky Club brands
BLOCH BROS. TOBACCO CO., WHEELING

CHARACTERIZES WTRF-TV'S ENTIRE COVERAGE AREA

Its manufacturing widest variety of consumer goods; site of growing chemical industry

among the first 40 of such areas in the country. One company alone, Wheeling Steel, paid out a total of \$85,288,816 in wages and salaries during 1953. The average wage earned in this area was \$72.38 for an average 37.5 hour week, the second highest for any area in West Virginia and appreciably above the national manufacturing average.

• Natural resources are in great abundance. They include the huge beds of crystal rock salts that have contributed largely to the fast development of the chemical industry in the area, and massive deposits of coal, oil, gas, clay, shale and sandstone.

• Outstanding among the area's rich water facilities is, of course, the Ohio River—in terms of both transportation and plant supply. It is estimated that in 1953 over 50 million tons of cargo passed along the Ohio River in the section falling within WTRF-TV's coverage area.

• Among the more recent big capital investments in the WTRF-TV area are Columbia Southern Chemical, Natrium, \$60,000,000; Kaiser Motors, Shadyside, \$5,000,000; U. S. Army Chemical Div., near Natrium, \$3,000,000. Monsanto Chemical is also coming into the area.

• Shifts in factories generally occur 7 a.m., 3 p.m., 11 p.m. Much of transportation to work is by private car.

• Nationally known manufacturing companies located in Wheeling industrial area include:

Bellaire Enamel Co.
Bloch Bros. Tobacco Co.
Cleveland Graphite Bronze Co.
Columbia Southern Chemical Corp.
Continental Foundry & Machine Co.
Cook-Waite Laboratories
Eagle Manufacturing Co.
Follansbee Steel Corp.
Fostoria Glass Co.
General Glove Co.
Hammond Bag & Paper Co.
Harker Pottery Co.

Hazel-Atlas Glass Corp.
Imperial Glass Corp.
Kaiser Motors Corp.
Louis Marx Toy Co.
National Analine Div. of Allied Chemical & Dye Corp.
Ohio Ferro-Alloys Corp.
Solvay Process Div. of Allied Chemical
J. L. Stifel & Sons (textiles)
Sylvania Electric Products, Inc.
Triangle Conduit & Cable Co.
U. S. Stamping Co.
Valley Manufacturing Co. (plastics)
Watt Car & Wheel Co.
Weirton Steel Co.
Wheeling Bronze Casting Co.
Wheeling Corrugating Co.
Wheeling Machine Products Co.
Wheeling Metal Products
Wheeling Stamping Co.
Wheel Steel Corp.
Wheeling Tile Co.

Here's what the Wheeling Metropolitan Area alone delivers

County	Population	Families	Retail Sales	Spendable Income
Ohio				
BELMONT	84,700	25,850	\$65,187,000	\$117,679,000
JEFFERSON	95,800	27,410	96,180,000	164,260,000
West Virginia				
BROOKE	25,800	7,200	17,327,000	40,080,000
HANCOCK	35,300	9,200	26,641,000	100,029,000
MARSHALL	33,500	9,530	22,769,000	42,796,000
OHIO (Wheeling)	71,900	22,030	103,628,000	170,341,000
METRO TOTALS	347,000	101,220	\$331,732,000	\$635,185,000

SOURCE: SRDS 14 Consumer Markets



market

Factual data on the *WTRF-TV* market

COUNTY	POPULATION	FAMILIES	RETAIL SALES	FOOD SALES	DRUG SALES	GENERAL MDSE.	TV SETS	SPENDABLE IN
OHIO								
Belmont	84,700	25,850	\$65,187,000	\$21,581,000	\$1,104,000	\$4,095,000	18,830	\$117,679,0
Carroll	19,600	5,740	25,874,000	5,560,000	368,000	2,485,000	4,173	20,616,0
Columbiana	102,100	30,810	124,534,000	32,026,000	3,019,000	10,744,000	25,482	161,520,0
Cochecton	31,300	9,990	31,876,000	6,802,000	743,000	3,598,000	3,372	49,160,0
Guernsey	38,300	11,720	33,688,000	7,901,000	567,000	3,824,000	6,625	47,564,0
Harrison	18,600	5,690	16,322,000	5,660,000	215,000	936,000	2,844	20,736,0
Jefferson	95,800	27,410	96,180,000	26,350,000	2,190,000	8,245,000	24,380	164,260,0
Monroe	14,100	4,290	7,412,000	1,425,000	126,000	1,106,000	1,360	9,979,0
Noble	10,700	3,250	8,805,000	1,438,000	110,000	1,238,000	872	9,267,0
Tuscarawas	70,800	21,770	83,171,000	21,924,000	1,975,000	8,344,000	17,427	107,231,0
Washington	44,700	13,800	44,574,000	10,805,000	920,000	7,715,000	6,619	56,903,0
OHIO TOTALS	530,700	150,320	\$537,623,000	\$141,472,000	\$11,337,000	\$52,330,000	111,624	\$764,915,0
PENNSYLVANIA								
Fayette	186,700	51,750	\$184,042,000	\$46,461,000	\$3,819,000	\$27,795,000	41,833	\$183,449,0
Greene	45,500	12,650	31,256,000	9,490,000	567,000	4,083,000	7,243	43,393,0
Washington	55,300	14,590	215,067,000	60,938,000	5,019,000	24,461,000	51,490	294,814,0
PENN. TOTALS	287,500	78,990	\$430,365,000	\$116,889,000	\$9,405,000	\$56,339,000	100,566	\$521,656,0
WEST VIRGINIA								
Brooke	25,800	7,200	\$17,327,000	\$5,629,000	\$357,000	\$717,000	4,611	\$40,080,0
Doddridge	7,800	2,140	4,073,000	1,214,000	49,000	438,000	130	5,140,0
Hancock	35,300	9,200	26,641,000	9,440,000	856,000	1,300,000	6,001	100,029,0
Harrison	81,000	23,520	86,207,000	20,813,000	1,836,000	9,660,000	6,402	119,909,0
Marion	68,200	19,910	58,762,000	15,851,000	1,290,000	9,538,000	8,538	96,692,0
Marshall	33,500	9,530	22,769,000	9,766,000	583,000	1,090,000	3,822	42,796,0
Monongalia	59,000	15,940	50,903,000	14,036,000	1,265,000	5,618,000	7,231	84,156,0
Ohio	71,900	22,030	103,628,000	21,831,000	2,372,000	18,216,000	15,039	170,341,0
Pleasants	5,900	1,690	4,737,000	1,353,000	64,000	310,000	438	4,192,0
Ritchie	10,800	3,180	6,076,000	1,641,000	152,000	904,000	915	7,851,0
Tyler	9,200	2,760	4,975,000	1,784,000	143,000	421,000	780	7,422,0
Wetzel	18,200	5,230	14,592,000	4,225,000	313,000	916,000	1,604	14,926,0
WEST VA. TOTALS	426,600	122,330	\$400,690,000	\$107,583,000	\$14,131,000	\$49,128,000	55,511	\$693,534,0
MARKET TOTALS	1,244,800	351,640	\$1,368,678,000	\$365,944,000	\$34,873,000	\$157,997,000	267,701	\$1,980,105,0

SOURCE: SRDS 1954 Consumer Markets. *April 1, '54 estimates based on CBS-Nielsen May '53, RETMA '53 and Jan. '54. Cities in these COUNTIES: OHIO—Bellair & Martins Ferry, BELMONT; E. Liverpool, COLUMBIANA; Cambridge,

GUERNSEY; Steubenville, JEFFERSON; Marietta, WASHINGTON, PENNSYLVANIA—Uniontown, FAYETTE, WEST VIRGINIA—Weirton, HANCOCK; Clarksburg, HARRISON; Fairmont, MARION; Moundsville, MARSHALL; Wheeling, OHIO.



WHEELING RETAIL HUB OF BUSTLING MARKET

The core of WTRF-TV's coverage area along the Ohio River has something quite in common with the Providence metropolitan area: the towns are strung so closely together and so thickly populated that it's hard to tell when you're in one or out of the other. This concentration of population has made Wheeling, for a city of its size, the biggest dollar-wise trading center in America. As the hub of an area that has known neither boom nor depression, Wheeling demonstrates a constant, firm stability on the retail sales level.



Kloss Inn: Bob Kloss (inset) includes on the Saturday afternoon installment of his disk jockey program a dancing session among invited

highschool couples which draws 'em to the WTRF-TV screen—both young and old—like a magnet. Feb.-Mar. Pulse gave this a 29.5 rating

HIGH RATINGS ACCRUE FROM WTRF-TV'S WELL BALANCED LOCAL LIVE PROGRAMS

The people in the WTRF-TV area are predominantly homebodies, down-to-earth and neighborly. In its six months on the air WTRF-TV has demonstrated handsomely that television is the ideal medium of entertainment for penetrating to these people.

A great deal of effort is made to absorb that neighborly spirit into WTRF-TV's local programming. Three basic rules guide this effort:

1. *Try to get a minimum of 200 faces of people living in the area on WTRF-TV's screen each week. And make sure that at least 50 of them are before the "Calling All Carrs"*

cameras. (How well this rule has paid off for "Calling All Carrs," particularly, was attested by the 14 rating it got in Feb.-Mar. 1954 Pulse.)

2. *Maintain an air of informality by talking with the people on your show and not at them. Treating our viewing audiences as though the cameras were located on the other side of their livingrooms.*

3. *Meet the challenge inherent in the diverse population within our coverage area by creating a quality of programming which has relationship to the lives they live and the things they like in entertainment and information.*

The people in the WTRF-TV area are singularly music conscious. WTRF-TV carries as much as 12 hours a week of live local programming containing music of all types. WTRF-TV was but a few weeks on the air when Music Editor Dr. Paul N. Elbin wrote in the *Wheeling News Register*:

"It's evident already WTRF-TV is determined to offer a **balanced program schedule** . . . balance in a program schedule means something for everybody, and something for everybody, as WTRF-TV exemplifies it, means music both low-brow and high-brow."

Of the 107 hours of programs telecast weekly in April by WTRF-TV, 41% were network originated, 28% were local live and 31% film. Local live originations added up weekly to 43 programs and 25½ total hours.

Calling all Carrs: Bob and Jan Carr (left of baby), with rare "neighborly" touch, zoomed this daily matinee event to 14 Pulse

Kitchen Camera: Food and other advertisers find way Esther Samuel and Marjorie Lee dish up commercials and recipes a surefire buy





316,000 watts Where the balance is in your favor...

★ MARKET ★ COVERAGE ★ SERVICE

WTRF-TV

WHEELING, WEST VIRGINIA

CHANNEL

7

programming



Movie Marshal: (top) has within but several months not only reached top ratings for kid shows in an area but captured the enthusiasm of parents; show's also among WTRF-TV choicest mail pullers and is effectively merchandised at points of purchase

Uncle Harry's Kiddie Corner, a novelty that's as clever as it's captivating, caters to the same audience as "Ding Dong School"; it's chockful of mail appeal and also merchandising possibilities and assures maximum returns at minimum cost-per-1,000

These local shows deliver topnotch ratings

Calling All Carrs: Only three months on the air and this youthful husband and wife team Bob and Jan Carr pulled a 11 average rating (Feb.-Mar. 1951 Pulse). They're endowed with all the qualities that build firmly loyal audiences and build saturation sales for the advertiser. The Carrs' format in essence: a wide variety of human and humorous interviews with the very people who live in the area and gimmicks that blend in perfectly with the day-to-day interests and characteristics of the area. The gimmicks include the Carr Baby of the Week, picked by mail vote; studio quilting parties; garden hints from experts on camera; household hints from viewers; hobby exhibits by invited guests; hair and fashion style demonstrations and information about pets, with the Carrs finding a home each week for a puppy from the local animal shelter. Schedule: 3:15 to 4 p.m., Mon. thru Fri.

Kloss Inn: Another meteoric success that has emerged from WTRF-TV's six-months' existence. Bob Kloss' dynamic personality, resourceful showmanship and familiarity with the nation's top recording stars were the main ingredients that got this daily disk-playing session off to a fast start. It's perhaps one of the few programs in broadcasting history whose format was revised because of its spectacular popularity. It began as a record-request-via-telephone idea. The deluge of request calls telephone officials reported 10,212 calls were counted in a three-hour period not only seriously hampered regular telephone service in Wheeling but tied up the trunk lines to many outlying communities. The record-playing is interlarded week-days with interviews of local personalities and various types of area and national celebrities, while on Saturday six highschool couples are invited to Kloss Inn for a dancing party. Schedule: 1:30 to 3:00, Mon. thru Fri.; 6 to 7 p.m., Sat. The Feb.-Mar. Pulse gave this show a week-day average of 10 and 29.5 for Saturday.

Kitchen Camera: Esther Samuel and Marjorie Lee Smith, former home service representatives for leading appliance makers and who are known by housewives throughout the area, have an exciting way of presenting the cooking-type program. With families of their own, the pair put the emphasis on practical and economic meal preparation. Added to their home economics background is a know-how to selling a product. Schedule: 1 to 1:30 p.m., Mon. thru Fri. Preceded by the Betty White Show (NBC); Kloss Inn follows.

Movie Marshal: The Feb.-Mar. Pulse gave this daily kid show an average rating of 24.6, all of six points ahead of its predecessor on WTRF-TV schedule. Howdy Doody, Bud Schenk, with a terrific following in the area, fills the Movie Marshal role. Format: On each show the Marshal and seven of his boy and girl "deputies" gather in his "bunkhouse" to observe birthdays (with the program sponsors' own cake, milk and candy as part of the party spread) and view cartoons. Mon. thru Fri. 6-6:30.

Uncle Harry's Kiddie Corner: A daily quarter-hour for the preschool-ager. A distinct novelty. Has enthusiasm of mothers; promises to match rating of its schedule-mate, Ding Dong School; lends self to lots of merchandising: big mail puller. Format: "Uncle Harry" plays children's records and draws amusing cartoons of characters and scenes mentioned in songs.

Amateur Spotlight: Features amateur talent from all sections of tri-state area. Program is headed by WTRF-TV's Program Manager, Judith Lawton. Saturday, 10:30-11 p.m.

WTRF-TV Newsroom stresses

quick, complete area coverage

Area coverage is the key word in the operations of the WTRF-TV newsroom. The staff is geared for instant coverage of a news story within a 75-mile radius, including coverage by still or sound motion pictures. George Diab, news editor, Del Taylor and Jim Moore are all old hands in the gathering, writing and presenting of news in this area, while Paul Howard holds top rank among sportscasters up and down the Ohio Valley. Each has long sponsorship records.

Del Taylor



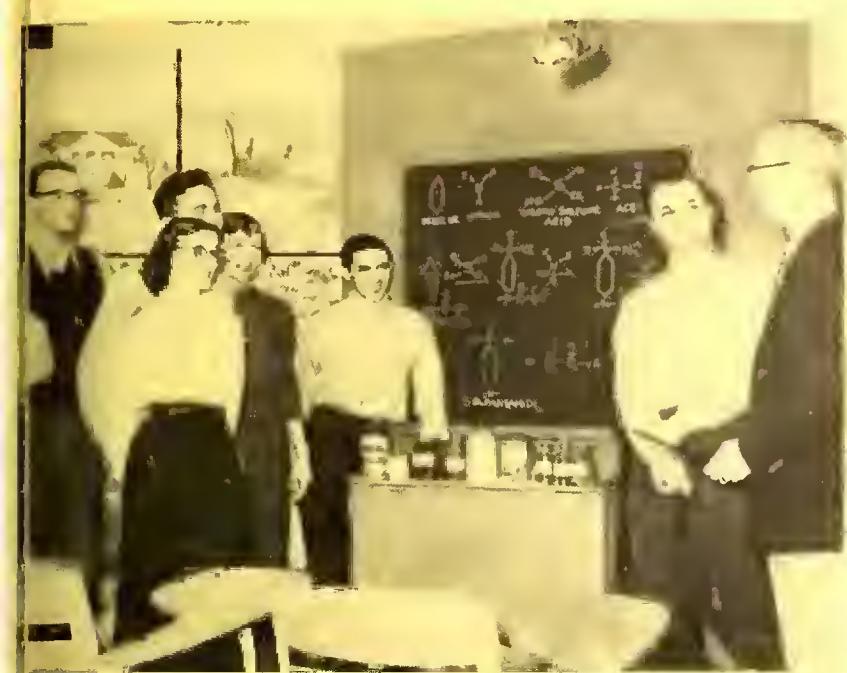
Paul Howard



George Diab



Jim Moore



Tv College: Exemplifies the topnotch type of well-balanced educational-public service fare on which WTRF-TV has set its sights; viewers are made to feel that they're actually part of classroom

SCHOOLS, PRESS PRAISE

WTRF-TV SERVICE PROGRAMS

WTRF-TV tailors its public service programming according to a preconceived, affirmative philosophy. It does not succumb to the easily obtainable and producable. It has marked out certain fields which the management discovered out of its radio experience are of uppermost interest to this specific area and, after scouring the area, it has slotted as regular features ideas, people and techniques that were best representative of these fields.

The management's approach to public service programming has brought it such encomiums as . . . "West Liberty State College is pleased that our local television station is in the hands of men who have proved their devotion to education" (College President Paul N. Elbin), and . . . "the wonderful way you treated our Junior Choir on the telecast of March 14 makes it most gratifying to us adults to know that such fine people were behind the scenes of tv" (a Sun. School Supt.).

The three public service shows that have made an especially deep impress in the WTRF-TV area are:

Tv College: A professor and group of students conduct class in the WTRF-TV studio. The setting, atmosphere and camera treatment contribute to the ultimate in mental stimulation. A Pittsburgh tv editor, commenting on all this and the flexibility of the program's format, wrote . . . "this is educational television as it should be presented."

Town and Country: A project of the Agricultural Extension Service in the area which covers a great variety of better living for people in both urban and rural areas. Its participants include agricultural and home demonstration agents from nine counties and 4-H Club members.

Children's Tv Chapel: Youth choirs from 26 counties in WTRF-TV's coverage area appear in this heart-warming Sunday afternoon series. It gathered a 20 rating in the Feb.-Mar. Pulse.

PRIZE-WINNING PROMOTION

One of the most promotion-minded stations in the country, WTRF-TV has already won several prizes awarded by national advertisers for outstanding promotion. Its latest recognition was the first prize in the "Big Story" contest. Just the week before that WTRF-TV's promotion and merchandising department received one of the top 11 prizes for the "Bob Hope Show" promotion.

WTRF-TV bases its merchandising and promotion services not on expenditures for time but on the specific situation.

WTRF-TV's promotion-merchandising services include:

ON-THE-AIR courtesy announcements start before first broadcast and continue through the life of the program.

PROGRAM LISTINGS—in 53 newspapers in West Virginia, Ohio and Pennsylvania (with a combined circulation of more than 2,145,000) and TV Guide.

DISPLAY ADVERTISING—in the Wheeling News-Register, the Wheeling Intelligencer and the Martins Ferry-Bellair (Ohio) Times-Leader. Sponsor's name and/or product is included in ad.

NEWS RELEASES—mailed weekly to 160 newspapers.

MERCHANDISING MAILINGS—by arrangement, to food, drug, appliance, or gas and oil retailers in WTRF-TV Grade A & B areas.

DISPLAY MATERIAL—by arrangement, for point-of-purchase and floor or window display.

PERSONAL CALLS on retailers, wholesalers and jobbers to determine advertiser's distribution.

ADVERTISERS are invited to use the WTRF-TV letterhead and signature for dealer and jobber mailings.

REPORT of merchandising and promotion activities sent to advertisers and their agencies regularly.

Audience promotion: As do all of WTRF-TV's staff talent, here are Bob and Jan Carr attending by invitation a neighborhood fete



WTRF-TV promotes at point-of-purchase

With the program's personality himself making some of the rounds, over 1,000 of these handsome foam-plastic displays were placed among taverns in the area



WTRF-TV'S WELL-BALANCED SERVICES WIN APPROVAL OF ALL RANKS IN AREA

Nothing pleases a broadcasting station as much as the discovery that the policies and objectives to which it has geared itself have been quickly and explicitly recognized by the viewers.

Having been singularly successful with radio in this same area, WTRF-TV's management has extended to television the same basic credos that distinguished its radio service. It astutely applied the principle that the medium belonged to every cultural stratum of the area or community and that the tastes and preferences of all elements must be accorded a place in the week's program schedule. WTRF-TV, now in its sixth month of operation, has carried out this concept of well-balanced programing with imagination, resourcefulness and a keen sense of showmanship.

And it wasn't long before WTRF-TV found out that the viewers in its coverage area were deeply aware of the management's programing philosophy. Increasingly, viewer correspondence had something to say about it. Like this quote from a letter that came to WTRF-TV March 24, 1954 from Cambridge, Ohio, and was signed, "George W. Duncan and family":

"All of us appreciate the tremendous job you have accomplished in such a short time in bringing to your viewers the finest in television viewing.

"Your programing is well-balanced and furnishes viewers with a diversified selection of programs covering every interest."

WTRF-TV's "fan mail" has been somewhat novel to this extent also: it has included letters from many businessmen's organizations officially extending congratulations to the station for, as one of the letters put it, "your excellence of programs, scope of national and local news coverage and general progress."

The tempo and degree of this progress can be largely credited to the sum total of WTRF-TV management's experience and record of service, to both audience and advertisers, in the broadcast media. It is the only station in its coverage area with complete broadcast facilities - tv, am and fm.

Here's a pertinent note on the ownership of WTRF-TV:

The controlling stock is divided into three basic groups. The News Publishing Co. (publishers of the Wheeling News Register and the Wheeling Intelligencer) owns 30% of the stock. Another 30% of WTRF-TV stock is owned by a competitor of the News Publishing Co. — the Dix brothers (publishers of the Martins Ferry-Bellair Times-Leader). The balance of the stock is owned by principals of Bloch Bros. Tobacco Co. and Mail Pouch Tobacco Co. The competitive situation in the Wheeling area—mass media-wise—is extremely active and vigorous, with no concentration of power or control. Tri-City Broadcasting Co. owns and operates the above single tv-am-fm property and has no expansion ambitions other than to provide the people of the Wheeling-Ohio Valley area with the finest possible service on these three facilities.

Concerning color, WTRF-TV—a primary network affiliate of NBC and a secondary of ABC—will have RCA transmitting equipment delivered in the fall and expects to broadcast NBC's color programs by September 1. It will be the only station in the Wheeling area with color tv this year.

By its policies and record to date WTRF-TV has gained the high regard of opinion leaders in its coverage area. It considers the kindly relationship that exists between itself and the press throughout its coverage area as one of its proudest achievements.

National Representatives: George P. Hollingberry Co.

NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bodee, for WTRF-TV, Wheeling, W. Va.

Robert W. Ferguson

Vice President & Gen. Mgr.; only top exec in area with newspaper, radio, tv background; made each transition with complete ease



H. Needham Smith

Sales Mgr. experience in both radio-tv included WSAT, Cincy, WBNS-TV, Columbus; also sales mgr. of big manufacturing firm



Judith Lawton

Program Manager; on creative side of programing in radio, tv for 17 years; was Peabody Award Winner in 1946



Howard Daubenebeyer

Chief Engineer; seven years with WTRF; fifteen years radio, tv; supervised planning, construction of WTRF-TV



Frank Curtis

Sta. Mgr. WTRF-Radio; assists in WTRF-TV, of which he was original program mgr.; also grounded in production, sales



James Kontoleon

Production Mgr.; received master's degree in tv from Syracuse University; also B.S. from Union College



C. Greg Van Camp

Promotion director; six years in radio, tv, including Armed Forces Radio Service; audience building specialist



Albert M. Jones

Merchandise Manager. Six years in radio, tv, ad agencies, including WNAV, Yankton, S. D.; creator of point-of-sales ideas



George Diab

News Director; seven years with WTRF; has had wide newspaper, radio background as reporter, editor



William Ney

Film Director; sixteen years in commercial film and tv business, including film-making in U.S. Navy



CALL OUT THE FBI. Get Superman. Order one of those electronic brains to think this out. Do something — this chaos gotta go!"

Thus spake many a station manager when tv first reared its pretty, turbulent head. Ours was no exception.

"*FBI man? Righto, I'll—*"

"Give me a calm guy, one who's got nerves like a train dispatcher so he can feed copy on time. Give me a diplomatic guy who can coax words out of writers, scripts out of agencies, okays out of sponsors. Give me a guy who can edit, a guy with an ear. Gimme a stout-hearted man. . . ."

"*Rose Marie went thata way—*"

"Don't interrupt. Give me a guy young enough to have been in service. This is war."

"*Okay, H.B., I'll—*"

"Gimme a guy old enough to have a family. This takes maturity."

"*I'll go right to work on—*"

"He shoulda been an announcer so he knows his way around fluffs."

"*Anything else?—*"

"Yeah. Need him tomorrow."



P.S. He Had the Job

If you think that conversation ever got said, we'll take up documentary writing mañana.

But it could have, and Earl Johnson could have been the guy our personnel office turned up. It didn't and he wasn't. He was here already—in Production. He had been in Film and Traffic. He

had been an announcer. He spent a spell on a destroyer. He had been with the FBI. He was married and had a family.

Earl Johnson's responsibilities include the care and feeding of scripts and commercials for local advertisers, the utilization of copy provided by agencies (like having it where it ought to be when it ought to be there), and stretching an eight-hour day so far into the night that he sometimes wonders if he isn't back in the Navy on the dog watch. He's not, fortunately. We need him more than the Navy.

WFBM

WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



Whether you're selling panties or
peonuts—dog food or dishwashers . . .

KSDO tells the most people all
about it in San Diego's
billion dollar market.

Measured by the HOOPER yordstick . . .
KSDO is first in San Diego
. . . delivers the most audience.

May we prove we can sell something
for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. New York
Doren McGovren San Francisco
Walt Lake Los Angeles

AGENCY AD LIBS



by Bob Foreman

Having had a working tv color set at home for 48 hours, I will follow the pattern so firmly established in the medium and qualify myself as an expert. From the rich depths of my experience you may henceforth expect pronouncements of economic and aesthetic import. In fact, since I've seen one show telecast in color (at home) so far, I'll begin at once.

In the first place there is a difference in quality in what you view at home and what you get on-the-line over a monitor at the station (where I've seen any number of colorcasts). It could be that the added difficulty of sharp-tuning color plus the normal loss of quality in transmission makes the difference. But let me hasten to add that the set I'm watching on has *no* outdoor aerial, only those antlers. However, it's still mighty fine to sit by.

What puzzles me most are the strange hues that the black-and-white pictures give off. They are not gray like those from a regular black-and-white set. Not sepia either. They seem to have a bluish cast, not disturbing in the least, but which has added depth gradation and definition as well as warmth to the total effect.

But all this is trivial. What's most fascinating is that my family is now experiencing once more all the wonders as well as annoyances that took place when black-and-white television first made its appearance in the home. Remember those days? The few who owned sets ("giant, life-size 10-inch screens") were famed in their neighborhood. Friends and near-friends and even casual acquaintances came by to see the sights and drink your liquor, trample your children and complain about your dog.

Well here we are again. As the huge carton reposed in our dining room, before installation, and another giant box which contained the tube sat in the bedroom, neighborhood gossip spread like wildfire. The elevator man told the door man. The door man told the other tenants. Tenants told neighbors. The kids told their schoolmates. And, of course, I shot my mouth off, too. So the news was out. I've ordered six cases of scotch and am constructing bleacher seats right now to accommodate the overflow.

But back to some pronouncements. As mentioned, I saw one show—*Kraft Theatre* on NBC. The color was fine but
(Please turn to page 83)

'51 "Glad dad"

February 1951, Movie Stars Parade Magazine
acclaims Robin Seymour youngest of winning
disc jockeys.

'53 "Red hot item"

Billboard, bible of show biz places
Seymour in nations top 10 platter
spinners.

'54 "man-O-man"

Hit Parader, national song sheet rates
Robin the Bobbin man 3rd in the entire
nation!

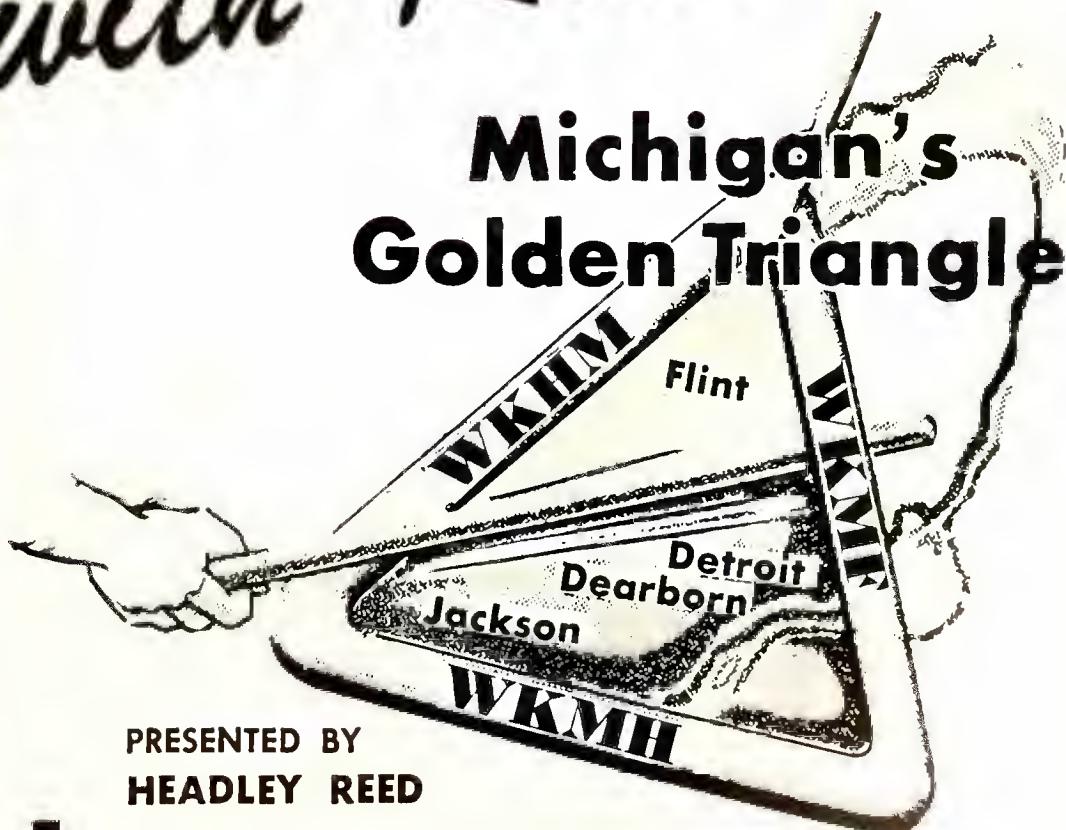


Here's your opportunity to drop a real bomb on the Detroit Market! Bobbin with Robin is nationally acclaimed the number 3 disc jock show . . . your sales message on this top program reaches the tremendous Detroit-Wayne County billion dollar market—and it's a fact, "Almost everyone in Detroit listens to WKMH."

Bobbin with Robin

Michigan's Golden Triangle

77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures—radios in nearly 100% of the homes—over 85% of the automobiles. A package buy of these three strategically located Michigan stations offer you maximum coverage at minimum cost.



PRESENTED BY
HEADLEY REED

WKMH

DEARBORN

5000 WATTS

1000 WATTS — NIGHTS

WKHM

JACKSON
1000 WATTS

WKMH

FLINT
1000 WATTS

* Adapted from the outstanding bes

* Eagerly awaited by millions o

THE ADVENTURE



starring **HUGH MARLOWE** with Florenz Ames as Inspector Qu



our times . . .

OF ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office". On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.

television Programs of America, inc.

477 MADISON AVENUE, NEW YORK 22, N.Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 17, CALIF.

SHREVEPORT'S MOST INTENSIVE LISTENER SURVEY¹

Over 27,000 calls in a 2-week
period—

PROVES:

- **KTBS** Leads in overall listeners.
- **KTBS** Leads in the \$10,000 to \$25,000 a year Economic Group.²
- **KTBS** Leads in the \$4,500 to \$10,000 a year Economic Group.²
- **KTBS** is a close Second in the \$2,500 to \$4,500 a year Economic Group.²
- **KTBS** is Second in the Economic Group earning under \$2,500.²

These Figures extended into the KTBS primary Service Area³ of 401,502⁴ Radio Families—give KTBS the lowest Cost per Thousand in the Market.

¹ Radio-Television Ratings

² Economic Area Breakdown was made by Centenary College Commerce Department.

³ Computed according to NARTB and AAAA Standards.

⁴ SRDS Consumer Markets 1954.

See Your
Petry Man
For Details

KTBS

10,000 Watts Day
5,000 Watts Night
710 on the Dial
Shreveport, La.

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

RATING SERVICES

Some time earlier this year, one of your issues carried a very complete and educational story on the various rating services and how they compare with each other ["What's wrong with the rating services?", 28 December 1953].

I found it such an interesting article that I routed it to a number of people within the office, with the result that I can now no longer put my hands on it.

I would appreciate it very much if you could send me two copies of this issue so that I can have it as a permanent reference.

ROBERT E. MANGAN
BBDO, San Francisco

The December 28, 1953 issue of SPONSOR carried an article entitled "What's wrong with rating services?"

We would like to obtain six reprints of this article, if they are available.

BARCLAY HALLOWELL
The Aitkin-Kynett Co.
Philadelphia

Your reprint of the 28 December 1953 "What's wrong with the rating services?" is most enlightening. May I have three more copies?

F. D. WIEDEN
Director of Radio & Tv
Joseph R. Gerber Co.
Portland

I would appreciate receiving 10 copies of your reprint entitled, "What's wrong with the rating services?"

Please reserve for me an All Media Evaluation Study which, I understand, you are publishing in book form shortly.

FRED E. FARR
Account Executive
Lannan & Sanders, Dallas

Single reprints of "What's wrong with the rating services?" cost 20¢ apiece. Quantity prices on request. The 25-article All Media Evaluation Study will be reprinted in book form this summer. You may reserve a copy now by writing to 40 East 49 St., New York 17.

EXTRA COMPARAGRAPHS

If extra copies of your Comparagraph are available at no charge to subscribers, will appreciate you putting me on the list for three such copies each month.

EWART M. BLAIN
Sales Director
WEEU-TV, Reading

Extra copies of SPONSOR's Tv Comparagraphs are available at no cost to subscribers.

SPOT CHECK

Thanks for helping me locate a dependable spot radio check service. I was able to contact them immediately.

Also, may I add that I am an ardent defender and promoter of the excellence of your magazine.

PAUL K. ABRAHAMSON
Advertising Manager
Borden's Instant Coffee
The Borden Food Products Co.
New York

SPONSOR's Readers' Service Dept. referred Mr. Abrahamson to Radio Reports, a radio spot check organization.

PROGRAM GUIDE

A truckload of congratulations to all at SPONSOR for the 1954 Radio-Tv Station Program Guide.

This type of publication has long been desired in the field, particularly in the ever-growing niche known as Spanish-language radio.

The section devoted to Mexican-American programming is the finest thing of its kind ever published and is sorely needed by agencies and clients alike.

RICHARD O'CONNELL
President
Richard O'Connell
New York

SPONSOR's Program Guide is available free to subscribers. Extra copies cost \$2 apiece.

DRUGCASTING

We are deeply appreciative of your wonderful article about WWDC-FM Drugcasting in the April 5 issue of SPONSOR [page 46].

In giving you information for this article, we inadvertently listed Wildroot Cream Oil as one of our Drugcasting sponsors. Wildroot has been one of our substantial advertisers on our am station but they have at no

SUMMER TIME

IS

SELLING TIME

IN COASTAL CALIFORNIA

- ★ More People
- ★ More Money
- ★ More Sales

KEY-T covers California's largest single station market with programming from all 4 major networks

CBS ★ NBC
ABC ★ DU MONT

LOW COST PER THOUSAND

LARGE UNDUPPLICATED AUDIENCE

BEST OVER-ALL PROGRAMMING IN AMERICA

THE KEY TO COASTAL CALIFORNIA
KEY-T channel 3

Video power 50,100 watts
Audio power 25,100 watts
Antenna 4,211 Ft. above sea level

Represented Nationally by
GEORGE P. HOLLINGBERY COMPANY

KEY-T

"TERIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

*It is yours FREE
with your subscription
to SPONSOR*

One year \$8—three years \$15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

time used WWDC-FM Drugcasting.

Since we apparently inadvertently embarrassed a sponsor, we would appreciate your running a correction.

BEN STROUSE
*Vice President
WWDC, Inc.
Washington, D. C.*

LET'S SELL OPTIMISM

Enclosed you will find a picture of my little daughter depicting, I think, a very clever idea (see below).

If you wish, you may pass it on.



Someone may have an idea for its use that would boost our morale a little.

D. L. CRADDOCK
*President & Treasurer
WLOE, Inc.
Leaksville, N. C.*

• Nine-year-old Jeannine Craddock is passing out "Business is Good" buttons. Her costume is covered with hundreds of Booster Buttons.

STORYBOARD SAGA

I read with interest Bob Foreman's storyboard saga [8 March 1954, page 16]. As a producer we are up against the same situation with both agencies and clients. Inasmuch as TV commercials cost dough, we now have a new approach which we hope will work.

We have the agency art department prepare artwork that is better than the storyboard type. We combine this with photos of the action and film the art and photos on 16 mm. film timed to the length of the spot.

We next make a tape recording of the audio part and use it as a means of transferring the sound to the film

which has been cut. This film is mag-nastriped and the tape transferred. The net result is a film containing sound and picture in the rough which corresponds to the storyboard.

This method gives the agency and client a more or less visual idea of what the film will contain. It also gives us a good guide to work with in cutting and filming.

This may not be the real answer but to me it's better than a storyboard presentation. The costs involved are nominal, but they can be absorbed in the over-all price.

JACK LEWIS
*Jack Lewis Studios
Richmond*

ANTELL AIR TECHNIQUES

I am in urgent need of gathering material on the radio techniques used to sell Charles Antell products a year or two ago. Undoubtedly your magazine covered this story in at least one of its issues. Could you please send me tearsheets or back issues containing whatever articles you might have on this subject?

It is essential I have these as quickly as possible. If they are available, please send them to me air mail and bill me for whatever charges are incurred.

NELLENE ZEIS
*Librarian
Krupnick & Assoc.
St. Louis*

• SPONSOR has done one full-length case history article and one P.S. on Antell's air advertising.

RADIO SET SALES

The January 25 article on radio set sales is certainly interesting and useful information and of great general help to the industry. It confirms once again the fact which most of us have come to learn in the past 24 months—the fact that the resurgence of radio now seems to be complete and it has taken its rightful place in maturity, as a mighty sound cost-per-1,000 advertising medium.

HOWARD W. MASCHMEIER
*Asst. Sales Manager
WFIL, Philadelphia*

• Reprints of "Radio set sales lead TV by 69% in big TV markets" are available at 5¢ each. Quantity prices are furnished on request.

SPONSOR

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

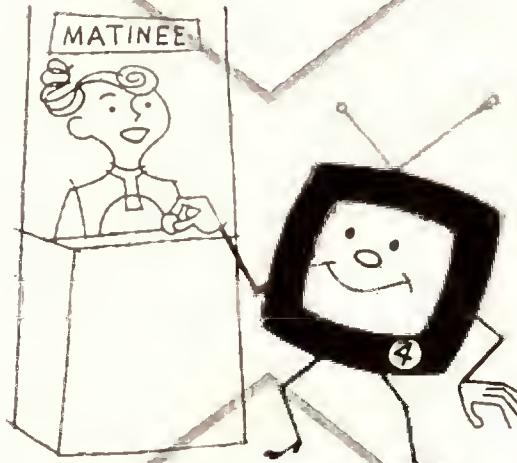
Ringed by mountains, this independent inland market is 90 miles from San Francisco and 113 miles from Los Angeles. Beeline listeners here spend more than \$2 billion annually at retail. (Sales Management's 1953 Copyrighted Survey)



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

1100 LEADS IN 5 DAYS!



1100 LEADS FOR A \$118 ITEM with no bonus offers, prizes or other gimmicks...

TOM FRANDSEN

did this for one of his participating sponsors on
"FRANDSEN'S FEATURES"

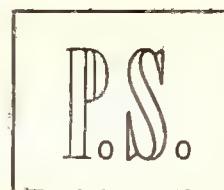
1-2:15 p.m. Mon.-Fri.
and

**"LATE DATE
AT THE MOVIES"**

11:20-sign off Mon.-Fri.

Let Tom sell for YOU!
Call **KNBH** Hollywood
or **NBC SPOT SALES**

New developments on SPONSOR stories



See: "Tartan's summer strategy: beauty and radio"
Issue: 9 April 1951, page 40
Subject: Seasonal product promoted with air media

Here she is, men, the Tartan suntan lotion girl (see below). She'll be on your tv screens in a few days as Tartan begins its two-month summer selling drive using heavy tv and radio campaigns.

Tartan has an even shorter season than most seasonal products. Its season is June and July; before June, it's too cool in most parts of the country to go sunbathing, and after July most people seem to hang on to the suntan lotion they've already bought.

For Tartan's big push this year spot television announcements will be used in some 40 markets. Agency: Ellington & Co. Supplementing this will be spot radio (Tartan uses short weather reports), newspapers. Total budget: a SPONSOR-estimated over \$600,000.

First tv and radio campaign this year—to start this week or next—will run for six weeks in 15 Eastern, Southern and Pacific Coast cities. Nighttime tv I.D.'s and daytime radio will be used. ★★★



See: "How spot helped build Paper-Mate 22 February 1954, page 40
Issue: 10 No. 1 ball point"
Subject: Paper-Mate is upping over-all budget to add network tv

In five years Paper-Mate Pen Co. grew from zero to a multi-million dollar company selling more than 67,000 \$1.69 ball-point pens every day.

For three years spot radio and tv have been used, built around the same theme all this time—the well-known Paper-Mate jingle.

Now Paper-Mate is adding network television—but it's keeping its \$2.8 million spot radio-tv budget intact. The tv program, *The Stu Erwin Show*, which will cost about \$1 million, won't cut into current advertising; the budget is being increased to \$5.5 million.

Starting last week, Paper-Mate began alternate-week sponsorship of the *Stu Erwin Show* (ABC TV, Friday, 7:30-8:00 p.m.).

One other change in Paper-Mate strategy has been reported. The jingle is being given an "American Calypso" treatment. ★★★

Tartan uses spot television, spot radio (and this girl) to sell suntan lotion





ON-TARGET TELEVISION



KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO



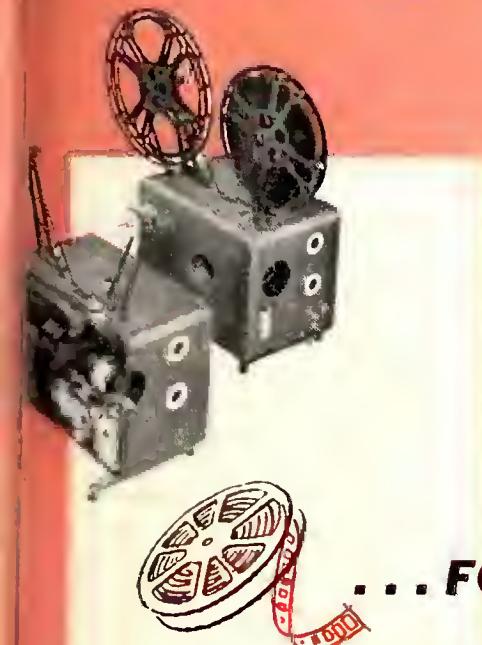
Any way you look at it...

- ★ Excellent color fidelity. Special Masking Amplifier plus overall quality of system results in superlative reproduction.
- ★ Continuous film movement. No intermittent action. Optical immobilizer eliminates claws and shutter.
- ★ Film may be run forward or backward. Stopped at any point. Speed may be varied.
- ★ Sensitivity of system faithfully reproduces all tonal gradations through gamma-corrected amplifier.
- ★ No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic from remote panel.
- ★ Entirely new standard of operating economy for both color and monochrome operation.



DUMONT®

YOU'RE YEARS AHEAD with the DUMONT COLOR MULTI-SCANNER



... FOR COLOR

Here is the one system that puts you years ahead . . . whether for monochrome or color. The Du Mont Color Multi-Scanner permits you to be ready for the day you start color broadcasting, and at the same time provides a means of monochrome-film, slide and opaque pickup surpassing all other systems in quality of performance, operating economies and dependability. Yes, sir . . . anyway you look at it . . . you're years ahead with the Du Mont Color Multi-Scanner — the only continuous-motion scanner now **IN PRODUCTION!**

Permits the average television station to prepare for color now, without the large investment required in specialized color equipment. The cost of the system may be amortized over both current monochrome broadcasting operations and future color operations.

The Color Multi-Scanner eliminates registration and other technical problems inherent in triple pick-up tube camera designs. The single scanning tube along with the unparalleled sensitivity of the Du Mont Multiplier Phototube results in a color signal source far surpassing that of other systems.



... FOR MONOCHROME

The Color Multi-Scanner can go right to work on monochrome transmission. Utilization of the same equipment provides fine quality black and white reproduction. At the flick of a switch—your choice of color or monochrome—it's as simple as that!

The Color Multi-Scanner is basically the same as the famous Monochrome Multi-Scanner with the exception of a light-splitting mirror system and additional unitized channel amplifiers. All operational advantages and economies have been retained.



... AND OTHER DUMONT COLOR EQUIPMENT

Incorporated in the Du Mont Color Multi-Scanner and available as a separate unit for improving other color signal sources, the Du Mont Color Masking Amplifier adds new realism to color signals. It permits compensation for dye and filter deficiencies and adds new qualities to any color setup.

Get details on the complete line of Du Mont color transmitting accessories. As always . . . in color or monochrome . . . it's Du Mont to be first with the finest!

MONTREAL GROWS!

At present there are more than 4,500 industrial plants in the Greater Montreal Area, and new establishments are coming into existence at the rate of more than 400 a year.



CFCF GROWS!

Local business is up 424% in the past five years.

(February, 1949 - February, 1954).



CFCF
MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Edwin Ebel

Director of the Corporate Marketing Office
General Foods Corp., White Plains, N. Y.

Ed Ebel, General Foods' director of the corporate marketing office, is an old-time agencyman. In the Thirties he worked at Calkins and Holden and at Pedlar & Ryan. During World War II he served as a major in the Subsistence Division of the Army. But despite this rugged schooling in handling sizable budgets, problems and crises, he feels sure that March 1954 was a particularly unusual month.

He's referring, of course, to the work and planning that went into *General Foods' 25th Anniversary Show* telecast over 255 stations on all four tv networks on 28 March (through Young & Rubicam).

"I live in Chappaqua, New York, with my wife and four kids," he told SPONSOR. "But for a while there I thought I'd never see home again. The company was moving to White Plains from New York just at the time when we were working on the anniversary show. . . ."

Now that the show is a thing of the past, he can sit back for a breather and consider whether this SPONSOR-estimated \$1 million tv one-shot was worth all the money and effort.

Over \$10,000 per minute on the air may sound like steep spending, but Ebel remarked almost apologetically. "The show really didn't cost so much when you stack it up to our annual budget."

General Foods network shows now on the air include six tv programs and nine radio programs, placed through the three GF agencies: Y&R, Benton & Bowles, and Foote, Cone & Belding.

Despite this heavy and continuous advertising barrage, Ebel feels that the anniversary show produced the desired results for GF. "Public response after the show has already shown us that a lot of people learned about a number of products we make that they had not previously associated with General Foods." According to Nielsen the program reached 21,060,000 different tv homes—largest audience in tv history.

Besides, he added, if he ever recalls the Ides of March with an overwhelming weariness, he need only flip through some of the thousands of letters from consumers that came streaming in to General Foods, to feel that it was worth it.

He then pointed to a letter from a viewer in Tulsa, Okla., who wrote: ". . . Thank you for the Rodgers and Hammerstein show. . . . I won't forget it on my next trip to the grocery store." ★★★

The Fishin's GOOD...

and the big ones are biting

when you cast your line on Detroit's Channel 2

in the rich Midwest market.

Use results as your guide, and you'll buy

the full-power station . . . 100,000 watts, 1,057 foot tower

WJBK-TV, DETROIT

Catch 'em while they're watching

top CBS, Dumont and local programs

and reel off your own success story

to match the hundreds in our files.



Represented Nationally

161 E. 57th Street, New York 22 SUB 242-7200

*On an average day she sees
41 TV Commercials*



YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco
Los Angeles Hollywood Montreal Toronto Mexico City London

These will be some of hot subjects *official and unofficial* at NARTB Convention



Preview of the NARTB Convention

In the annals of NARTB convention history 1954 may well go down as the year of the "Corridor Clinic."

The number of these informal bull sessions in which broadcasters and admen hash over their current problems with other broadcasters will probably be of record proportions.

That's because a record number of major headaches, problems and unresolved puzzles confront the radio-tv industry as the 32nd Annual NARTB Convention gets ready to roll at Chicago's giant Palmer House next week.

Whether they plan to attend the convention or not, admen will do well to take careful note of the subjects due to be discussed at these "Corridor Clinics."

Like a mirror held up to the industry, they reflect the doubts and fears as well as the latest plans and proposals of the nation's broadcasters from the largest and oldest radio stations right down to the newest uhf tv outlets.

As the general manager of a Midwestern am-tv outlet

told SPONSOR recently:

"What's decided at this convention, on and off the agenda, will affect this entire industry for years."

What will be the hottest topics of corridor confabs? What do the estimated 2,500 broadcasters, admen, exhibitors and reps who plan to attend the convention hope to see accomplished? What effect will the convention ultimately have on the day-to-day buying of radio and tv by

SPONSOR at NARTB: here's where

Agencymen, advertisers and industry executives attending the 1954 NARTB Convention at Chicago's Palmer House, 23-27 May, are invited to stop in at Room 825. There they will find SPONSOR-ites Norm Glenn, Bernie Platt, Bob Mendelson, Ray Lapica, Ed Cooper, Wally Engelhardt and Homer Griffith on hand to discuss convention topics, industry activities. SPONSOR to pioneer dinner on 23 May.



Top-level executives of NARTB have planned agenda for 1954 convention in Chicago which will tackle topics ranging from color tv to labor relations. Seen above, left to right: Harold E. Fellows, NARTB president; Robert K. Richards, administrative v.p.; Thad H. Brown, tv v.p. and Tv Board counsel; Ralph W. Hardy, v.p. of NARTB's Government Relations Dept.

President Fellows told SPONSOR he felt the upcoming NARTB Convention to be especially significant to timebuyers and agency-men since the meeting will mirror "in conversation and in tangible exhibits the complete story of the factors that give radio and tele-

vision their continued command on listener and viewer habits and desires. Now, the timebuyer can understand the current problems and opportunities confronting the entire broadcast industry, and the individual licensee."

In the past year, NARTB said, it has achieved many goals, including: (1) a positive public relations program for broadcasting, particularly through its Tv Information Committee; (2) met with NCAA to discuss problems and costs of sports broadcasts; (3) worked with the AMA and ADA in cleaning up too-liberal use of "dramatized" medical blurbs; (4) sparked new air wage laws to aid industry.

advertisers and agency-men?

Knowing that the 1954 NARTB Convention will be one of the most crucial in the trade group's history, SPONSOR has sought the answer to these questions for nearly two months. Some 250 radio and television stations in all parts of the U.S. were polled in a special postcard survey (see top of facing page) to determine what they would like to see accomplished at the convention of a constructive nature. In addition, NARTB officials, admen, reps, equipment makers, film and transcription companies and research firms were queried on their convention plans and problems.

Here are the half-dozen topics which are therefore likely to be hottest at the 1954 Chicago meeting of the NARTB:

Uhf: Uhf tv stations are fighting mad. Many feel that they are not getting a square break, that on the one hand they

**by Kevin Sweeney, president
Broadcast Advertising Bureau**

Radio and BAB have both changed a great deal since the NAB convention three years ago when a newly-hatched BAB was introduced to the broadcasters as one solution to their growing sales problems.

Radio has since proved what everyone was then nervously hoping—that it has vitality enough to meet any competitive challenge.

During the last three years Americans have testified to that vitality by putting down close to \$1,400,000,000 at retail just to buy new radio sets. Certainly, that's proof beyond the whisper of a doubt that radio broadcasters are offering something that Americans are willing to pay for.

(Please turn to page 112)

face obstacles and that on the other news of their difficulties has been exaggerated so that all uhf stations are marked bad.

"I've got everything—a good signal, a high rate of uhf conversion, a good network affiliation—everything but business," a uhf station owner in a Southern market told SPONSOR. "I can't fight this battle any more by myself. I need advice and help from the NARTB. And, I need it right now!"

So far, the biggest stumbling block for uhf operators has been agency acceptance, particularly if the station is tele-casting in a market which is a mixture of uhf and vhf television.

What can the NARTB do? Uhf-men have a number of ideas which they intend to present, officially and unofficially. These range from persuading the NARTB to set up special sales clinics for uhf or suggesting a second "freeze" to recommending to manufacturers that they no longer make vhf-only sets.

Network spot carriers: As admen are fully aware the sales patterns of network radio and to some extent tv have changed radically during the past two or three seasons. Networks are trying to sell more shows to the small advertiser, the seasonal advertiser and the client who wants a short-term campaign. This has meant an increase in the number of programs sold on a "participating" basis, and the emergence of packaged availabilities with names like "Pyramid Plan," "Power Plan," "Three Plan" and the like.

Many a network affiliate and station rep have objected strongly to these network developments, feeling that they are "poaching" on spot radio and tv. Accordingly, top network executives will be on hand to explain to stations the reasons for network "spot carriers."

A top-ranking network executive who plans to attend the

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

*Split the sessions between radio
and tv right down the middle
in programming, sales, and
engineering. Only combined sessions
on subjects of legislative,
costs, etc.*

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

I would like to see steps taken that
would tend to the development of more
potential salesmen for radio, and an
increase in the effectiveness of present
sales personnel -

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention -- of a constructive nature:

*Motion that all manufacturers
should discontinue VHF only
receiver manufacture.*

TO GAUGE PRE-CONVENTION STATION SENTIMENT, SPONSOR SURVEYED SOME 250 OUTLETS (SEE TYPICAL POSTCARDS ABOVE)

convention summed up much of the networks' corridor strategy when he told SPONSOR: "Network radio as we've known it in past years just doesn't exist any more, particularly at night. New sales plans must be developed to meet changing conditions, and stations must realize the role they have to play in these plans if we are to have network service at all."

At the same time, a number of broadcasters attending the convention hope to use their free time at the convention to rally opposition to these network plans. The radio affiliate groups of both NBC and CBS Radio networks, for example, plan to have caucus sessions at the NARTB meeting concerning "spot carriers." The CBS Radio Affiliates have already gone on record as saying they would "vigorously oppose" any move by CBS to set up spot announcement schedules on the network. In addition a number of leading radio reps told SPONSOR they plan to have similar informal huddles with their stations to oppose network spot plans.

The TVAB: With competition for the spot tv dollar increasing because of the general rise in tv overhead and the influx of additional tv stations since the freeze, the recently founded Television Advertising Bureau is sure to make NARTB news, on and off the convention floor.

More than a year ago, according to NARTB officials, the trade group started to gather material and map out tentative plans against the day when an NARTB tv promotion bureau, along the lines of BAB, might be established. (See "Should there be a Television Advertising Bureau," SPONSOR, 30 November 1953.) Appointment of a committee to get the project started has been under study at NARTB for several months, and the subject is definitely scheduled for consideration at the June Board Meeting of NARTB.

(Please turn to page 108)

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature.

*Kicks out all the TV members.
(or kicks out all the radio members)*

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

*There are many more radio stations than
television stations. The NARTB
convention must avoid overshadowing of radio
in preference to tv. Make the radio sessions
purely RADIO and of a workshop nature.
Invite "Crusade for Spot Radio" to make a presentation.*

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

*What is the final niche for
"Radio" in today's rapidly
changing media pattern?
Especially network stations*

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature.

*Establishment of a firm Television
Advertising Bureau along strong ANA
lines - Solution to "free-ride" network
spot carriers - Radio and TV*

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

Income producing ideas!

SPONSOR PRE-NARTB CONVENTION SURVEY
(Please FILL card below or write a letter!)
Here's what I would like to see accomplished at the
NARTB Convention - of a constructive nature:

*REVIVE N.A.R.T.B. Radio Sales
Executives Committee for a review of
rate cards and Contracts! and
operating policies & surveys.*

NARTB Convention exhibitors

Exhibits at the 1954 NARTB Convention will range from color tv and audience research to screenings of new tv film properties. List below, gathered at press time may have some omissions.

NEWS SERVICES: The Associated Press; International News Service, Tv Dept.

RESEARCH ORGANIZATIONS: A. C. Nielsen Co.

SERVICE ORGANIZATIONS: Keystone Broadcasting System, Inc.; Standard Rate & Data Service, Inc.

TELEPHONE: American Telephone and Telegraph Co., Long Lines Dept.

EQUIPMENT MANUFACTURERS: Allied Radio Corp.; Altec Lansing Corp.; Ampex Corp.; Andrew Corp.; Blaw-Knox Equipment Div., Blaw-Knox Co.; Century Lighting, Inc.; Collins Radio Co.; Continental Electronics Mfg. Co.; Dage Electronics Corp.; Allen B. Du Mont Laboratories, Inc.; Television Transmitter Div.; Electro-Voice, Inc.; Elgin Metalformers Corp.; Federal Telecommunication Laboratories, Television Branch; Federal Telephone & Radio Corp.; The Gabriel Co., Electronics Div.; Gates Radio Co.; General Communications Co.; General Electric Co.; General Precision Laboratory, Inc.; Gray Research & Development Co., Inc.; Graybar Electric Co., Inc.; The Houston-Fearless Corp.; Hughey & Phillips, Inc.; IDECO Div., Dresser-Stacey Co.; International Business Machines Corp., Time Div.; Kalbfell Laboratories, Inc., Kliegl Brothers, Universal Electric Stage Lighting Co.; Machlett Laboratories, Inc.; Musicolor, Inc.; Phelps Dodge Copper Products Corp.; Philco Corp., Government and Industrial Div.; Presto Recording Corp.; Prodelin, Inc.; Radio Corp. of America, Engineering Products Div.; Raytheon Mfg. Co., Communication Equipment Sales; The Rust Industrial Co., Inc.; Paul Schaefer Custom Engineering; Standard Electronics Corp.; Teleprompter Corp.; Tel-Instrument Co., Inc.; Tower Construction Co., Television Specialty Co., Inc.; Willys Motors, Inc., Electronics Div.

(Please turn to page 108)



Without advertising Good Humor over 26-year span built a small Ohio ice-cream vending operation into 1,600 trucks selling in 8 cities. Truck identification coupled with quality product kept Good Humor in top place throughout war

Why Good Humor went from

Firm holds lead position against new competition through seasonal saturation announcements

During the hot months the Good Humor man is as familiar a sight on many city streets as the mailman. The sound of the bell on his truck represents multi-flavored Good Humor popsicles to kids in city neighborhoods. But to the Good Humor Corp., it represents over 30 years of growing profits.

Strangely enough the firm's success was achieved without advertising. Then, three years ago Good Humor's management allocated a \$100,000 budget for a summer campaign. This year, Good Humor is putting its entire \$225,000 budget into an eight-week saturation radio-tv campaign (through David J. Mahoney).

What are the reasons for this reversal of management policy?

Competition. From its birth in 1928, Good Humor Corp. faced competition from store-sold ice cream. Then in

the Thirties a number of well-established ice-cream manufacturers like Borden's began selling their ice cream through trucks on a franchise basis. But Good Humor maintained its supremacy among street-vending ice creams throughout the war.

Since World War II, however, a large number of local and regional street-vending ice-cream operations have grown up in competition with Good Humor Corp. Like Good Humor they concentrate in large and well-populated metropolitan centers.

Howard Johnson, for example, began operating a fleet of trucks with the well-known Howard Johnson trademark about four years ago. Today Howard Johnson has about 400 such trucks: 80 to 100 in the New York area, which is Good Humor's own best market; 50 to 75 trucks in New England, where Good Humor has no distribution at all. However, when Good Humor expands its distribution, the firm will have advertising experience that will be invaluable with established competitors in new markets.

In New York alone independents like Bungalow Bar and Judy Ann ice-cream vendors vie for the kids' 12c. Price, incidentally, poses another competitive problem for Good Humor: Good Humors cost 15c each.

Some 98% of Good Humor sales come from street-vending vehicles—trucks, carts, tricycles. The bulk of these sales comes from eight large metropolitan centers only: New York, New Haven, Philadelphia, Baltimore, Cleveland, Detroit, Chicago and Los Angeles. Good Humor has radio and tv advertising in each of these cities.

In summer 1953 when Good Humor first put 100% of its ad budget into the air media (through David J. Mahoney), about 40% of the \$175,000 budget went into radio, 60% into tv. The 1954 campaign follows approximately the same pattern, with a 30% budget increase as the only major difference.

Here's how Dave Mahoney, president of the agency as well as Good Humor account executive, explains Good Humor's strategy:

"Essentially, we use tv to get the kid audience, radio for mixed adult listeners."

"Our tv commercials are placed adjacent to kid shows during weekday

case history

Hello! MAY WE SERVE YOU AGAIN?

Good Humor
ICE CREAM



With advertising Good Humor maintains No. One position against postwar competition. Saturation radio-tv announcements during short summer season stress identifiable bells on Good Humor trucks as well as quality, cleanliness and service

Advertising to \$225,000 on air

afternoons and on Saturdays. But, though the entire tv effort is geared to kids, with some live, but mostly animated commercials, we also reach a sizable housewife audience.

"Our primary reason for using radio is to get the out-of-home listening audience. Good Humor's radio commercials are therefore concentrated over the weekend to cover adults in resort areas or driving along the highways."

Since the two air media are being used to reach two distinctly different audiences in different atmospheres, the buying pattern has been the following:

Tv commercials, both 20- and 60-second animated cartoons, are seen in children's participation programs, Western films, adjacent to space adventure shows or films with kid appeal during mid- and late-afternoon on weekdays. Saturdays, and to a lesser degree on Sundays, they're scattered through the kiddie programming block. Young viewers are generally snack conscious while glued to their tv sets. Tv commercials are supposed to key them to the sound of the bell on the Good Humor truck when it passes by.

Radio commercials, one-minute long combinations of musical jingle and hard sell, are concentrated on Satur-

days and Sundays when adults may be listening to their sets on beaches or out in the country. They're also placed adjacent to sports and newscasts during the late-afternoon hours on weekdays when people are driving home after work, as late as 8:00 p.m., when they may be out for a refreshing drive after dinner. Since Good Humor trucks are rarely on the highways or

streets after 8:30 or 9:00 p.m., no commercials are placed after that hour.

Since close to 60% of Good Humor's sales come out of the New York metropolitan area, the air campaign is most concentrated in the New York market: From the end of May through July Good Humor commercials will be heard over eight New York radio sta-

(Please turn to page 122)



"Friendly Good Humor Man" appeals to adults in musical radio jingles, to kids in animated tv cartoon commercials

Dave Mahoney uses the two air media to appeal to two distinctly different potential Good Humor consumers. Radio commercials are aimed at a mixed adult audience. They're concentrated during the weekend to reach adults at beaches or out in the country when they're listening to car radios or portable sets. Radio announcements are also scheduled during late afternoons and early evenings when people may be driving home from work or out for an after-dinner drive along the highways. Good Humor's tv advertising is geared to the youngsters: animated cartoon commercials are bunched into the kiddie programming blocks on weekday afternoons and Saturdays, as well as adjacent to Saturday adventure or Western film programs with kid appeal.



A week at BBDO

SPONSOR editor goes behind doors of nation's top air agency to see what makes it tick. First part of 2-part series

BBDO President Ben Duffy shows appointment book to SPONSOR's Jaffe as secretary Rita Fitzgerald looks on

by Alfred J. Jaffe

The week was over.

It was 5:30 p.m. when I walked to the bank of elevators on the sixth floor of 383 Madison Ave., New York City.

It could have been almost any other of the nine floors occupied by Batten, Barton, Durstine & Osborn, Inc. They all look pretty much alike: a forest of five-foot glass and metal partitions framed by a belt of offices.

I looked back for a moment. It was quiet. BBDO's working day ends at 5. A giant replica of a pack of Lucky Strike poked up above the partitions as if it were waiting for midnight to come alive and start dancing or whatever giant cigarette packs would do at midnight. A near life-size cardboard photograph of Dorothy Collins seemed to be telling me I should go out and get a pack of Luckies right away.

There were a few vague sounds of activity. I recalled a paragraph from a booklet BBDO gives to all new employees: "Because BBDO is a friendly place—and an extremely busy one—people sometimes hang around after 5, even come in on an occasional Saturday. There isn't any law against it—if there's a rush job that has to be done."

It actually wasn't much quieter than during working hours. There is a quiet, intense hum about BBDO at work, a sense of everyone doing his job in a business-like, unspectacular, unselfconscious way. The sixth floor could almost be the accounting office of a large, impersonal corporation (minus machines), though BBDO is anything but impersonal when viewed from the inside.

There was little to indicate among this forest of partitions that BBDO bought nearly \$140 million worth of advertising last year or that it is first in radio-tv billings and is up to its neck in glamorous video.

I was trying to sum up BBDO.

Is it a large, efficient advertising machine? Yes. BBDO men and women turn out 10 du Pont advertisements for print alone during every working day.

Is it an informal, creative advertising group? Yes. Its "brainstorm" sessions are free-wheeling affairs where rules are thrown out the window, where even the screwiest ideas are encouraged, where suggestions gush

out like water from a fire hydrant turned on full force in the hope that some diamond may be found among the dross.

Does that sum up BBDO? There was still more to it. I remembered Charlie Brower telling me: "BBDO has no classy front. Some people may think of us as country bumpkins compared to other agencies, but our clients can relax with us. We are honest to the point of naivete." Brower, who is executive vice president in charge of creative services, wasn't trying to kid.

Corny? Maybe. But then there's that one hundred and forty million bucks.

myself bucking up against the superior logic of getting things done. Sometimes, when I'd ask someone for his title, I'd only get a blank stare or a confused mumble from an adman trying to be helpful but not knowing how.

Anyhow, I thought I had some of the answers.

On the way to the elevator, I passed a cigarette dispensing machine. I took out a quarter and looked for my brand. There was a long line of cigarette labels—all Lucky Strike. I shrugged and put in a quarter.

* * *

You can't call any single department the "heart" of BBDO. But there's no better way to get a good look at radio-



Assigned to a BBDO cubicle, man from SPONSOR, Alfred J. Jaffe, writes radio commercial

And then my eye fell on an uncompleted partition of glass blocks. *Still expanding.* The sixth floor was being renovated as part of a shifting around of offices with the acquisition of new space. *BBDO's growth seems almost relentless.*

A week before I had come to BBDO to find out something about the reasons for this growth, to see how the agency ticks. I talked to people, watched wheels turn, did some advertising work myself. I looked at some organization charts, found them a little helpful, a little misleading. In my anxiety to set up a simple, logical description of the organization, I tried pigeon-holing everything. But I found

tv advertising at the nation's top radio-tv agency than by going behind the doors of the radio-tv copy and art department.

Top man there is Art Bellaire, a friendly unassuming chap who, when I walked in, had one leg draped over the arm of his chair, displaying green socks with a blue suit. He was talking with commercial writer Hal Longman about some orchestral effects for some new radio commercials.

When Longman left, Bellaire explained: "You can do an awful lot with radio commercials nowadays that you couldn't do in the old days. Recording techniques and better record-

(Article continues next page)

BBDO BILLINGS

1929	\$32.6 million
1930	31.4 million
1931	26.6 million
1932	17.3 million
1933	14.8 million
1934	16.2 million
1935	15.7 million
1936	19.4 million
1937	20.3 million
1938	17.5 million
1939	20.2 million
1940	21.7 million
1941	23.5 million
1942	25.2 million
1943	27.6 million
1944	33.7 million
1945	43.0 million
1946	50.4 million
1947	59.1 million
1948	71.3 million
1949	81.4 million
1950	87.4 million
1951	104.1 million
1952	118.0 million
1953	137.5 million

ing that's one of the big reasons. You can use a 14-piece orchestra and make it sound like 50. It's only a matter of putting together identical sound tracks. Even sound that you don't play around with sounds better. You'd be amazed at some of the technical tricks you can do."

The conversation veered around to Bellaire's department.

He thought for a moment. "Let's see. I've got about 30 radio-tv writers. Then there's about a dozen art people under Larry Berger who work on commercials. You might be interested in this guy Bill Mogerman. He's in my department and he's scientific adviser on all accounts. He helps the space people, too. Yes, he writes some commercial copy, too. Works on industrial institutional accounts like du Pont, U. S. Steel, General Electric. He's a lot of help when the commercial writers visit a factory to pick up informa-

ence. Don't forget there are about three times as many space writers as radio-tv writers. Space writers as a group have been around longer. They've got five vice presidents over there. We don't have any."

"Don't get the idea that radio-tv commercial writing is just an extension of space writing. Not at all. When you do something like tv animation, you've got something entirely different. You'll see what I mean in a couple of minutes. We're got three guys here who work on Lucky Strike commercials. I'm having them come in to bat around a few ideas for some new commercials for Royal Crown Cola."

The trio came in a few minutes later. There was Gran Burland, 27, stocky, bouncy, with expressive features; Bob Kroll, 31, husky, with cropped blond hair and a cigar tilted at an angle in his mouth; Dick Mercer, 30, thin, medium height, who walked in imitating Red Buttons.

Bellaire explained the problem. "We've done some RC commercials with a barn dance theme. They were basically simple and direct."

"Animated?" asked Burland.

"Yes," answered Bellaire. "I'll get you some storyboards so you can see what they were like. The new ones are to be animation, too."

Someone walked in swiftly, wrote a note on Bellaire's pad, whispered something in his ear and walked out.

"Point of order, Mr. Chairman," said Mercer. "I think we should all see that message. We cannot let insinuations confuse this hearing."

Bellaire grinned and continued: "The new commercials should be more sophisticated. You know the teenagers—and that's who we're trying to reach—are pretty hep nowadays. They're exposed to a lot of stuff on tv and a lot of good tv commercials."

"Now, you don't have too much to say about a cola drink but you've got a minute to say it. I don't have any particular ideas. Anything goes, as long as it's good. You can start from scratch if you want, except that we've got a jingle theme that should be worked in. You can modernize it, if you want to."

Burland, the piano-playing member of the trio, asked: "What about the music?"

"All we've got is a sound track of voices singing the jingle with a calliope effect," said Bellaire. "You can



Bob Foreman, right, v.p. in charge of tv at BBDO, shows SPONSOR's Jaffe list of 24 video network shows now used by agency clients

tion. Bill can talk to the technical and research people at the factory on their own level and then explain things to the writers on *their* level."

Bellaire started as a space writer, was in that job two years, then transferred over to the radio writing department under Bob Foreman. When Foreman became head of the tv department, Bellaire moved into Foreman's job.

"I like a man with space background in my department. The experience is important. You can teach the technique of radio-tv commercial writing, but advertising background takes time to acquire. We have space and radio-tv writers work together as much as possible. I guess you can say the space people have created more campaigns in the past, but the radio-tv group is doing more in the way of initiating campaigns as they get more experi-

use that if you want to."

"Can we use an orchestra?" asked Mercer.

"If you have a good reason for using one, use one," said Bellaire. "You can simulate music, if you want. For all I care, you can use a comb and toilet paper."

Burland put in: "In other words, so far as cost goes, the sky's the limit but there's no money."

Bellaire ignored the crack. "One last thing. Don't get the idea we're only after teenagers. The commercial should be interesting enough to attract adults."

Burland said: "I get it. Roughly, from 6 to 60. It's practically on the air."

After a little more discussion the

trio decided to meet that afternoon at 3:00 p.m. in commercial writer Joe Hornsby's office, where there is a piano.

* * *

We gathered on the dot in Hornsby's office. I had met Hornsby at a brainstorm session that same morning.

"What you don't know," said Mercer, "is that Joe Hornsby is 'Mr. Music of Madison Ave.'"

Hornsby works on jingles for all accounts. He also writes copy for RC and Wildroot. Together with Raymond Scott, conductor of the *Hit Parade* orchestra, Hornsby worked out the "Be happy, go lucky" theme, as well as those now used for Crosley and Schaefer. Hornsby, who does copy as well as music, has been a BBDO

man for 15 years. He had just collaborated with Bob Foreman on a song called, "The Wrestler's Polka."

"Mind if I watch you animation geniuses?" asked Hornsby.

"We'd love it," said Burland. "We work best in front of an audience."

"Hey, we need you," Kroll said. "How does that RC jingle go?"

Hornsby, who wrote it, bent over the piano and sang softly:

RC makes you feel like new.

Feel like new?

Feel like new.

RC's best by taste-test, too.

Get Royal Crown Cola today.

The session started off, after a little groping, when Mercer said: "Hey, here's something. You see a juke box.

(Please turn to page 136)

Three men on a commercial: Senior Editor Jaffe watches as trio from radio-tv copy department work on animated tv commercials for Royal Crown Cola. The trio are, left to right, Gran Burland,

Bob Kroll, Dick Mercer. During creative session pictured they talked continuously, bounced ideas back and forth until they hit on something they liked. Description of what went on will be found in story



Music libraries: what do you know?

Much misunderstood, libraries today are source of high-quality radio shows, s



NEEDED: New name for "music libraries." Once they were, as sketch above implies, collections of music transcriptions for radio stations. Now they are services which aid stations in selling; provide complete programs. But confusion results since no one has coined new name which fully describes functions performed by today's libraries.

Every week dozens of advertisers use music library programming on radio stations all over the country. Yet few admen are aware of the role music library shows play as vehicles for their selling messages. Fewer still are aware of music libraries—period.

Music libraries, in fact, are not even well understood by some of their own customers, the radio stations.

Why are music libraries confusing?

Mainly it's semantics. The term music library (or transcription library) is out of date. Most of the business in the field is being done today by companies which are not solely music libraries.

A better word for them would be and there's a problem. Nobody has a better word. Two of the expressions used in the field are sales service and program service. Neither is adequate to describe a company which gives the station:

A transcription library consisting of about 5,000 musical selections plus monthly pressings of new songs; scripts to accompany the records; hundreds of recorded jingles to use as lead-ins for commercials; detailed tips on selling radio to local advertisers; merchandising material for local adver-

tisers; complete programs up to an hour in length which sound as if they came from a network studio (these are built out of the library's selections plus "voice tracks" by recording stars); promotion and publicity kits for each show.

Music libraries are of interest to the adman who uses radio because of their role in keeping the medium healthy by stimulating local business (see box). But, more directly, they can represent a source of low-cost programing of known quality for national spot and co-op campaigns.

This report will suggest how you can use music libraries in radio campaigns even though as an adman you will never lay down a single dollar to buy them directly. But first, to get you oriented, some background in question-and-answer style.

Q. What was the original function of music libraries?

A. You couldn't use ordinary phonograph records on the air back in the early days. A soprano sounded like Andy Devine calling the hogs if you played a plain wax record. The music libraries filled the gap by supplying high-quality transcriptions. These were catalogued for easy use and kept up to date periodically with new releases. You got everything from classical to waltz to folk music. Plus pop tunes in arrangements made exclusively for the stations.

Q. What are the economics of the business?

A. Libraries are set up on a rental basis. The station signs a contract for a minimum usually of three years. It pays a monthly rental fee ranging anywhere from \$60 to \$350, depending on the station, the market and the library. Often the library goes to one station in a city exclusively though this isn't true in the larger markets. The libraries are able to keep their rental fees down

programming

and still make money because of the number of stations they sell.

Q. Who are the companies in the field?

A. There were originally six companies which provided big all-purpose libraries. All six rented on a monthly basis. All six issued new disks monthly. Their names (alphabetically): Associated Program Service, Capitol Records, Lang-Worth Feature Programs, RCA Recorded Program Services (RCA Thesaurus), Standard Radio Transcription Services, World Broadcasting System.

Today three of the companies continue in active production of new records every month. The other three companies have discontinued production and two of them are selling their libraries outright.

Lang-Worth, RCA and World are the companies remaining in active production of new monthly releases.

How libraries sell time

Many stations have reported they were never able to sell a particularly tough prospect until they used sales aids furnished by music library. Libraries give stations recorded jingles for variety of sponsors. Station can then write and record copy to fit jingle, go to sell sponsor with something specific. Brochures libraries furnish are something specific to sell with as well. They give the salesmen impressive art, all the facts needed to make local client grasp stature of show. In addition libraries furnish tips on radio selling methods. They help station do good job for local sponsors, can help national and regional sponsors as well (see text).

about them?

s for stations

Associated continues to rent its libraries on a monthly basis (at a reduced rate) but has no new releases, or program service.

Capitol and Standard are selling their libraries out to existing station subscribers as well as other stations.

Other libraries are: Sesac, C. P. MacGregor, M. M. Cole. Sesac is a music licensing firm which sells stations rights to broadcast music and a library service as well. Sesac is broader in range than MacGregor or Cole but is still heavier in religious and band music than Lang-Worth, RCA or World. MacGregor is said to be the oldest of the libraries, dating back to 1928, but concentrates on only a few shows. Cole is known for folk, Western and novelty in particular. Reflecting the increased emphasis on sales services, Sesac says it is upping the amount of sales aids for subscribers.

Q. What are the programs like?

A. They retain the flexibility of local shows. Disks can be combined to meet the taste of area listeners. Yet they have the production values of network shows.

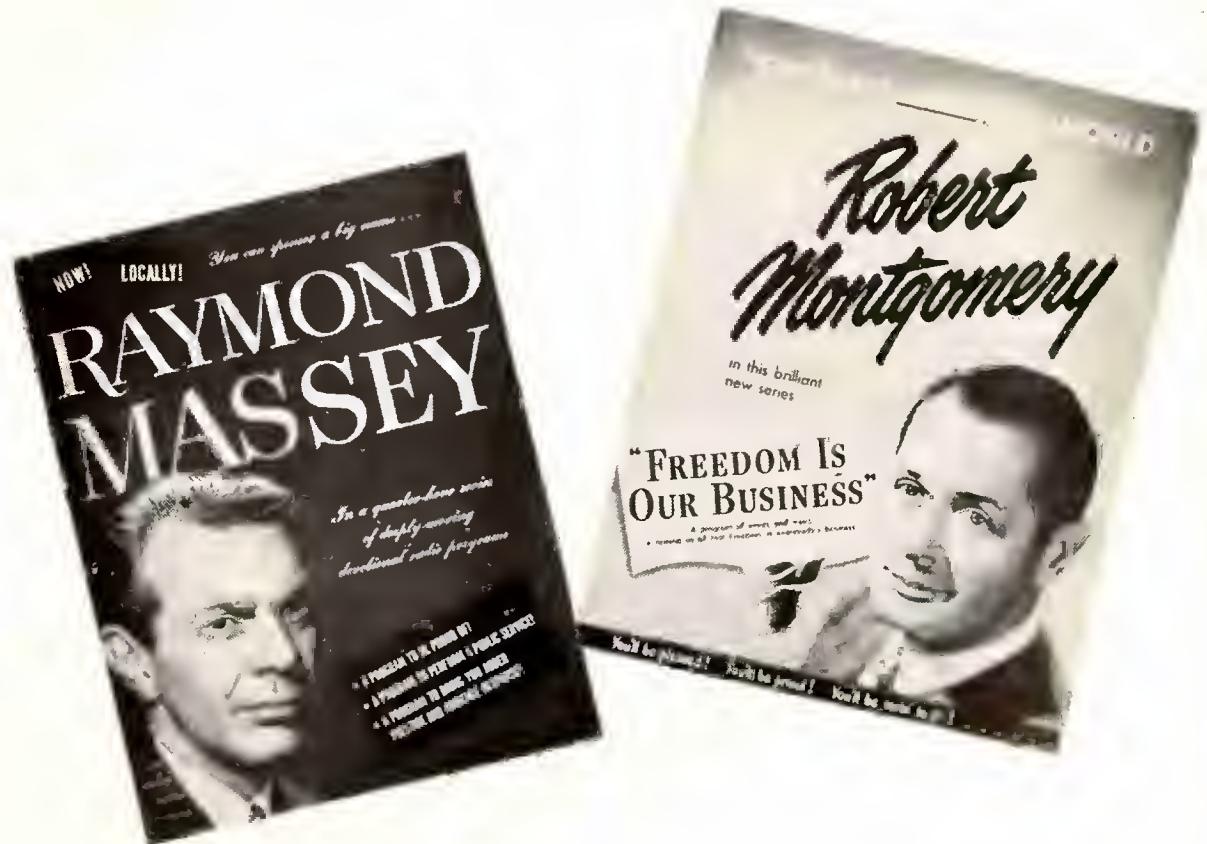
Here's what a library show can sound like today.

First there's a theme with smooth announcement of the show name. Then the local announcer comes on at a voice cue to give his opening commercial. Back to the music with dialogue from stars of the show to introduce it. Then frequently throughout the show more dialogue from stars. The dialogue sets the stage for the music, adds warmth. At close there's again smooth production and closing theme.

Here are some titles of shows which suggest the kind of talent available.

Lang-Worth: *Rhythm Rendezvous* (Patti Page and Ray Anthony); *The Allan Jones Show*; *Russ Morgan* (doing a d.j. show); *Mantovani* (well known semi-classicist).

(Please turn to page 132)



VARIED SERVICES OF TODAY'S LIBRARIES are illustrated by samples above. (Top) RCA Thesaurus makes available new merchandising pieces for sponsors of Phil Spitalny all-girl orchestra. (Next) Lang-Worth merchandising piece is for Allan Jones show. (Then) Note two brochures of World Broadcasting for programs which get away from music alone and add variety to programming lineup. Robert Montgomery, Raymond Massey do readings. Library services go far beyond those shown here, however. Libraries have recorded jingles for use in commercials, promotion kits for each show, detailed sales tips. Associated Program Service, for example, has recorded sales course by "Mitch" Mitchell for station.

Metropolitan's radio results come in 1974

Longer life for policyholders is aim of firm's spot and network air campaign

The Metropolitan Life Insurance Co. is the longest-range planner among all the hundreds of advertisers in radio. Its objective is nothing less than the improvement of health and longevity among the American public at large and its 37,000,000 policyholders in particular.

The company is also the most "institutional" of radio's institutional clients. A word of sell has never passed through the lips of an announcer employed by Metropolitan.

Yet Metropolitan's air advertising approach has a closer resemblance to the hard-headedness of a man drawing up an actuarial table than it does to the gushing of a do-gooder.

Metropolitan does something few companies could afford to do. It buys

newscasts on 72 radio stations and uses the commercial time for health talks to its policyholders (and anyone else who's listening).

The company's 1974 radio budget is \$1.5 million. Magazines get a like amount and about \$200,000 is spent

case history

in other media.

Metropolitan commercials invite listeners to write in for free booklets. They're cook books, books about various diseases—all related to health and happiness in some way. Requests for booklets are never used as leads in selling insurance.

The company has been giving away booklets ever since 1898 (see box) and they are an important part of its advertising, though the booklets don't actually do any more than mention the company name. The booklets are well illustrated in order to maintain interest in the topics. With this experience in the use of visual approaches to tell the health story and with the company's experience in making movies for school use, television might have seemed a natural for Metropolitan.

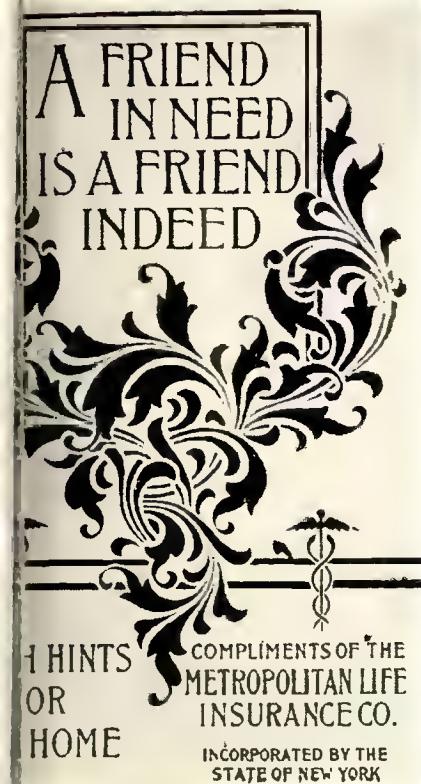
The company's advertising planners, however, have never bought a second of tv time to date. It's surprising but cost is one factor.

Even though Metropolitan is the world's biggest non-governmental

Most popular: "Your Heart," which receives most requests of any booklet on weeks it is offered. Different booklet is offered each week, "plugged" on all Metropolitan announcements during week. More than one booklet a second is given away yearly. About 85% of Metropolitan policyholders are covered by show lineup

Local tie-ins: Allan Jackson, CBS Radio newscaster, airs firm's institutional messages over 22 stations, keeps in close touch with Metropolitan (he's shown here at top of firm's tower). To tie in with local Metropolitan agents he occasionally broadcasts from affiliated stations. Metropolitan keeps agents updated on ad strategy





First booklet was issued 56 years ago

Last year nearly 750,000 radio listeners requested copies of Metropolitan booklets on health. Company's first booklet came out in 1898 (left), was aimed at low-income families. Metropolitan gives excerpts from booklets in its radio messages which are aimed at Metropolitan policy-holders. Research, medical and statistical clearance are completed before booklet copy is prepared. Anyone can request booklets and to build prestige Metropolitan does not use names as leads. The company puts nearly half of its budget into radio.

financial agency, it does not have unlimited sums to spend for advertising. Its assets are about \$12.3 billion; it has \$56.1 billions of life insurance in force. But it is so limited by law as to expenses that any substantial entry into tv would have to come out of its other advertising expenditures.

Metropolitan is far too satisfied with results from the radio portion of its

ad spending to consider making radio money the source of a tv budget. The company feels it has a format which continues to yield results in terms of public education and booklet requests with no signs of decline.

Metropolitan, through Young & Rubicam, buys early-morning spot radio on 35 U.S. and nine Canadian stations. Mostly it's 15-minute local news

that the company buys with just a few five-minute news shows.

In the morning Metropolitan also buys eight CBS Radio (Pacific Coast) outlets, sponsoring *Dave Vaille News* (8:15-8:30 a.m.). In the evening it buys a CBS Radio network of 22 stations for *Allan Jackson and the News* (6:00-6:15 p.m.).

The same announcements are used each day on all the spot programs as well as on the network news. (There's an occasional exception when local conditions warrant; more on that later on in the story.)

The great majority of Metropolitan's programs are confined to the early-morning hours except for the Allan Jackson news show. But Metropolitan does buy time at other times during the day and has no set curfew hour. The company is interested in any time at any hour which it feels can deliver results. (See station list below.)

Once in a while stations are changed. This happens when the mail pull from a certain station over a period of several months and in relationship to other stations operating under similar circumstances indicates that the particular station in question has saturated its listening area with Metropolitan's messages.

(Please turn to page 92)

Metropolitan uses these stations for its network, spot news shows

1. Local news shows are on 44 U.S., Canada stations

STATION	CITY	LOCAL	BROADCASTING	TIME
WBAL, Baltimore	Baltimore	8-8:10 a.m., M,W,F, alt T, Th, Sa		
WINR, Binghamton		7-7:15 a.m., M-F		
WEEI, Boston		8-8:15 a.m., M-F		
WBEN, Buffalo	Buffalo	7-7:15 a.m., M,W,F, alt T, Th, Sa		
WBT, Charlotte		8-8:15 a.m., M,W,F		
WLS, Chicago	Chicago	6:59 a.m., M-F		
WMAQ, Chicago		8:45-9 a.m., M-F		
WLW, Cincinnati		12-12:10 p.m., M-F		
WGAR, Cleveland		8-8:15 a.m., M-F		
WJR, Detroit		5-5:15 p.m., M-F		
WHP, Harrisburg		8-8:15 a.m., M-F		
WTIC, Hartford		8:15-8:30 a.m., M-F		
KPRC, Houston		8-8:15 a.m., M,W,F		
WIBC, Indianapolis		8-8:15 a.m., M,W,F		
WHAS, Louisville		7-7:15 a.m., M-F		
WGBS, Miami		8-8:15 a.m., M-F		
WTMJ, Milwaukee		8:55-9 a.m., M-Sa		
WWL, New Orleans		8-8:05 a.m., M-F		
WCBS, New York		8-8:15 a.m., M-Sa		
WNBC, New York		8-8:05 a.m., M-F		
WOR, New York		7:30-7:45 a.m., M-Sa		
WOW, Omaha		8-8:15 a.m., M,W,F		
KYW, Philadelphia		8-8:15 a.m., M-F		
12:10-1 p.m., M-F*				
WCAU, Philadelphia		8-8:55 a.m., M-F*		
KOKA, Pittsburgh		8:30-8:45 a.m., M-F		
WPRO, Providence		8-8:15 a.m., M,W,F		
WRVA, Richmond		7-7:05 a.m., M,W,F		

STATION	CITY	LOCAL	BROADCASTING	TIME
WHAM, Rochester	Rochester	9-9:15 a.m., M-F		
WHBF, Rock Island		7-7:15 a.m., M-Sa		
KGBS, San Antonio		7-7:15 a.m., M,W,F		
KNBC, San Francisco		7:15-7:30 a.m., M-F		
WGTV, Schenectady		8:05-9:15 a.m., M-F*		
		7:10-8 a.m., T, Th*		
WARM, Scranton		6:35, 7:35, 8:35 a.m., M-F		
WFIA, Tampa		7:45-8 a.m., M-F		
WILK, Wilkes Barre		7:30-7:35 a.m., M-Sa		

CANADA

CBF, Montreal	7:55-8 a.m. (Fr.)—M-F
CJAD, Montreal	10:30-10:40 p.m., M-F
CKAC, Montreal	8-8:05 a.m., M-F (Fr.)
CBO, Ottawa	7:55-8 a.m., M-F
CHRC, Quebec	8:55-9 a.m. (Fr.) M-F
CBL, Toronto	7:55-8 a.m., M-F
CFRB, Toronto	12:20 p.m., M-F*
CBU, Vancouver	7:55-8 a.m., M-F
CBW, Winnipeg	8:45-8:50 a.m., M-F

2. Two shows on limited networks carried by CBS

ALLAN JACKSON

Monday-Friday 6:00-6:15 p.m.

STATION	CITY
WGAT	ATHENS, GA.
WAGA	ATLANTA
WEWI	BOSTON

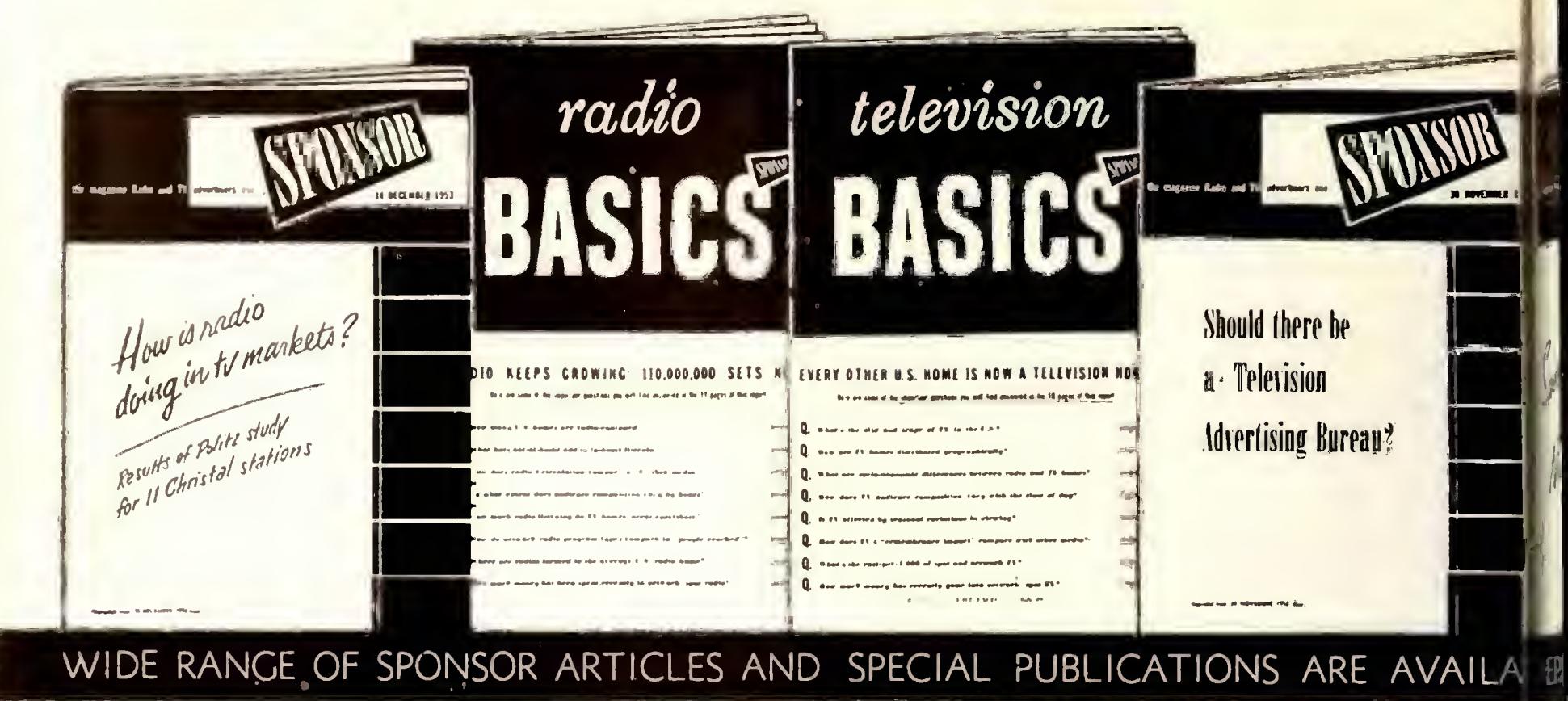
STATION	CITY
KSUB	CEOAR CITY, UTAH
WBBM	CHICAGO
KVOR	COLORADO SPRINGS
KRL	DALLAS
KLZ	DENVER
KID	IOAHO FALLS
KMBC	KANSAS CITY
WREC	MEMPHIS
WCCO	MINNEAPOLIS
WLAC	NASHVILLE
WCBS	NEW YORK
KJRL	POCATELLO, IOAHO
KMOX	ST. LOUIS
KSL	SALT LAKE CITY
KOPO	TUCSON
WTOP	WASHINGTON, D. C.
KFRM	CONCORDIA, KAN.
KOOL	PHOENIX
WFBL	SYRACUSE

DAVE VAILLE NEWS

(CBS Pacific) Monday-Friday 8:15-8:30 a.m.

STATION	CITY
KNX	LOS ANGELES
KOIN	PORTLAND
KCBS	SAN FRANCISCO
KIRO	SEATTLE
KLAS	LAS VEGAS
KCMJ	PALM SPRINGS, CAL.
KGDM	STOCKTON, CAL.
KFIR	NORTH BENO, ORE.

*Metropolitan has participations in show.



WIDE RANGE OF SPONSOR ARTICLES AND SPECIAL PUBLICATIONS ARE AVAILABLE

Can you use these SPONSOR reprints?

Many of SPONSOR's articles are available as low-cost reprints. In addition specially prepared radio-television data can be ordered in booklet form

Every week to SPONSOR's headquarters come dozens of letters and phone calls asking questions about past and future articles. Articles are eagerly sought by agencemen and advertisers for use in guiding decisions, to provide information on some specific aspect of radio-tv, for idea stimulation. One of the most frequently asked questions is, "Can I get reprints?"

On these pages you'll find the answer as to what SPONSOR articles and other special material have been gathered together as reprints or booklets. All of SPONSOR's currently available reprints and other special booklets are described below with prices. Many reprints have special prices for quantity orders. Others, however, are in short supply and cannot be ordered in quantities. To order reprints address a card or letter to SPONSOR Services Inc., 40 East 49 St., New York 17, N. Y.

* * *

CASE HISTORIES

Dr. Pepper prescribes radio phone giveaway. Soft-drink firm's spot radio show in 50 markets causes sales increases up to 500% (15 October 1953). Price: 10c each.

How to put over a regional beer. Falstaff, regional beer, competes with national, local products with help of \$2 million air effort, mainly radio sports (20 June 1952). Price: 10c.

LONGINES: radio's biggest watch advertiser. One of top U. S. watch firms spends \$3 million annually to blanket 15 million radio homes daily with one or more broadcasts (5 April 1954). Price: 10c each.

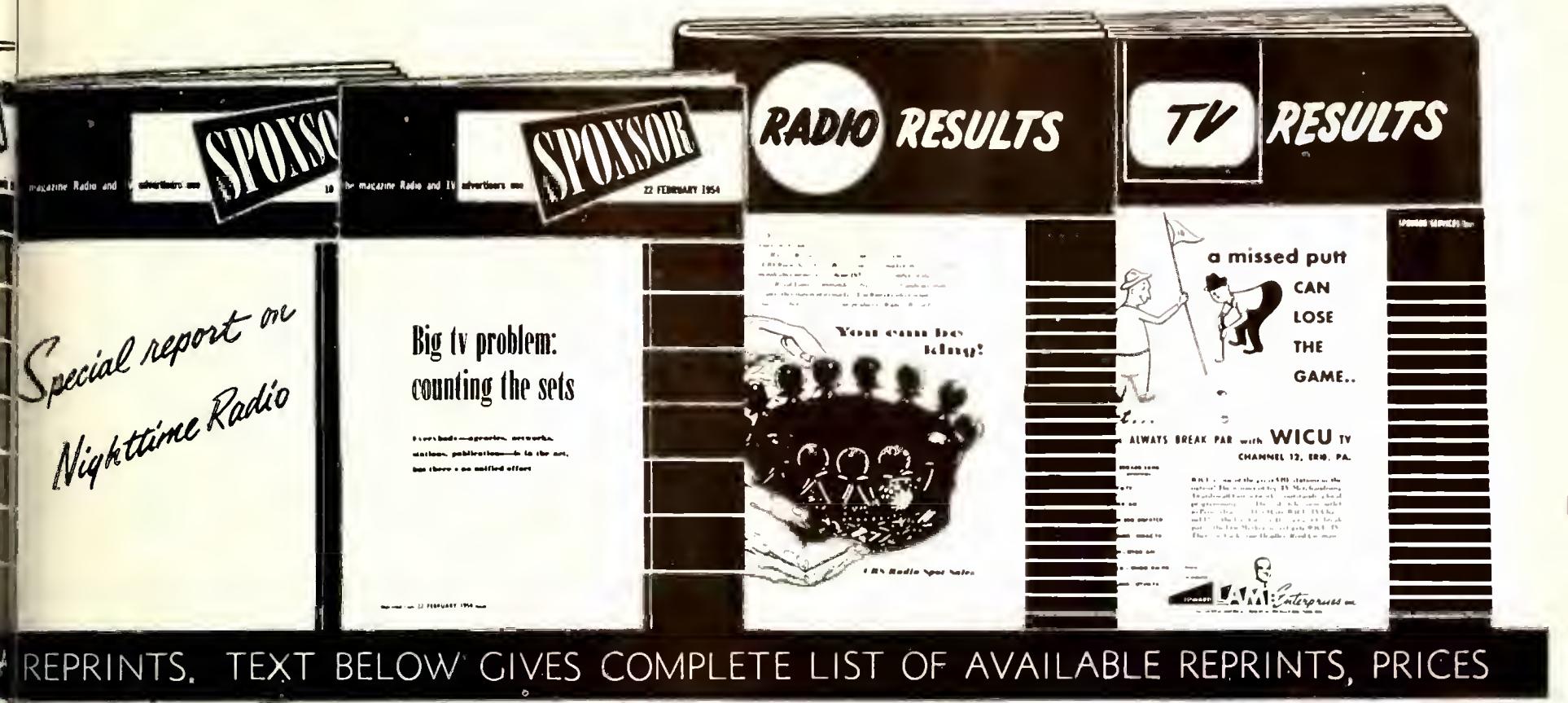
Why all 11 banks in Kingston use radio. Personalized selling, premium offers, emotional appeal are new trends in bank advertising (30 November 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

50 copies, 15c each; 100 or more, 10c each.

Why Morton Salt likes nighttime spot radio. After four years on nighttime radio firm finds impact increasing, especially in established tv markets (10 August 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part I includes six radio case histories, gives 10 ways that spot brings advertiser flexibility (14 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part II includes six tv case histories showing how tv sponsor gets flexibility plus visual impact (28 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.



REPRINTS. TEXT BELOW GIVES COMPLETE LIST OF AVAILABLE REPRINTS, PRICES

COMMERCIALS

Don't JINX your JINGLE. Robert Sande, president of Song Ads Co., Hollywood jingle firm, tells how to avoid pitfalls in planning singing commercials (22 February 1954). Price: 15c each.

So you think you own your own jingle! ASCAP claims performance rights to many jingles, duns stations for airing them (5 November 1951). Price: 10c each.

You can't sell a product you don't know. Veteran radio and tv announcer tells advertisers, agencies how to improve commercials (8 March 1954). Price: 15c each.

FILM

Tips for beginners on how to make good tv commercials. Tv veterans and novices alike will enjoy agencywoman's anecdote-packed article on how to get most for least (22 February 1954). Price: single copies, 20c; 10 or more copies, 15c each; 100 or more, 10c each.

157 million feet of stock tv film: Are you getting most from it? How to use stock film footage in tv shows, commercials. Includes sources, prices (14 December 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

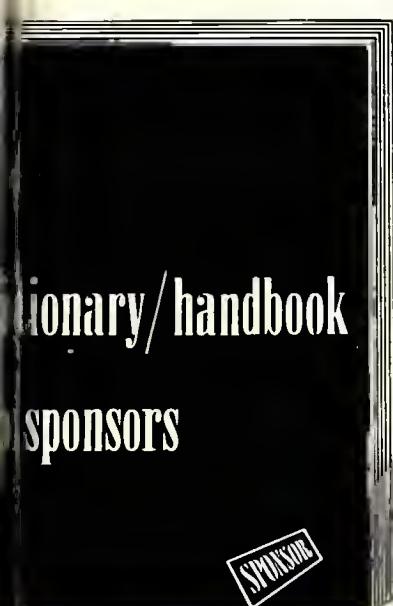
INDUSTRY DEVELOPMENTS, PROBLEMS

Should there be a Television Advertising Bureau? Includes blueprints of objectives, budgets for such a group, describes operation of similar groups in other media (30 November 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

What sponsors can learn from BMI clinics. Advice given at '53 BMI sessions can be applied by admen to local-level sponsorship (2 November 1953). Price: 15c each.

Why don't radio salesmen ever come to sell me? Veteran radio-tv

(Please turn to page 104)

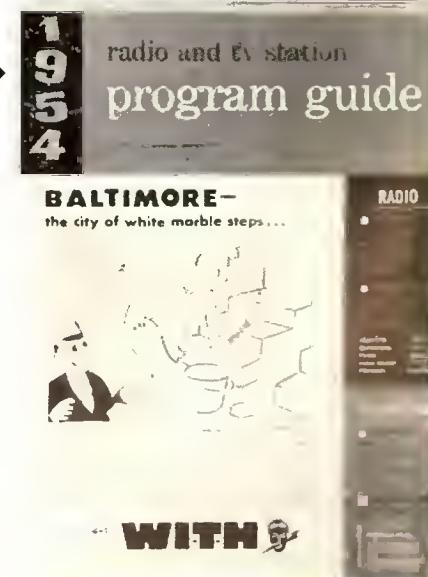


► **Tv dictionary/handbook defines medium's vocabulary**

Booklet contains ABC's of television. Present edition is available free to subscribers; extra copies, \$2 each. 1954 version now in preparation. Includes definitions of more than 800 terms plus tabular data, translations of tv's "sign language." Handbook was prepared by Herb True, assistant professor of advertising, University of Notre Dame.

► **Radio-tv Program Guide includes station profiles**

SPONSOR's 1954 Program Guide, just off the press, has programming profiles of 1,568 radio, 273 tv stations. Subscribers get free copies; extra copies, \$2 each. Guide includes directories of specialized programming plus station breakdowns into number of hours devoted to various categories. Lists key advertisers who program to special segments.



Do radio and tv move goods?

Part 23 of SPONSOR's 25-article All-Media Evaluation Study quotes 47

heavy air advertisers on results of broadcasting campaigns

by Ray Lapica

How well do radio and tv sell?

What are the reasons for their ability to move goods?

How do they rate in relation to print and outdoor?

Have you proved to your own satisfaction that using radio and tv has made a difference in your sales?

These are the four basic questions SPONSOR sent the 200 leading advertisers and some 50 new air advertisers. In addition another questionnaire was mailed separately to most of the same advertisers regarding business conditions and whether they were stepping up or trimming their advertising budgets, including radio and tv, this year.

A total of 66 advertisers responded to the two questionnaires. Of these, 47 use radio and/or tv. The 66 will spend \$178 million this year, nearly \$50 million of it on air media.

How did they answer the four leading questions? Here is a summary of their comments:

1. Tv is the hottest medium in the history of advertising. But anyone overlooking radio, which is both powerful and cheap, is going to lose out.

2. Radio moves goods because it can project the persuasiveness of the human voice . . . lets the listener listen while he or she is doing something else. Tv sells because it dominates two of the five sense organs simultaneously for the first time in the history of advertising.

("After color, I expect the next big development in tv will be smellevision," a famous research director of a leading agency told SPONSOR. He was reminded that George Orwell had invented "feelies"—transmission of touch sensations for his movies in 1981. Thinking this over, he finally remarked: "Well, I guess we already have smellevision. But wait till they start transmitting touch and taste sensations into the home!")

3. Most big advertisers like to keep their budgets fairly balanced between

air and print. They therefore find every medium useful and would rather lose an arm than one of the basic media, including outdoor. The tendency to use more air, however, in relation to print seems clear, especially with the growth of television.

4. Few major advertisers have been able to correlate specific media and sales but almost all agreed they had satisfied themselves that radio and tv have boosted their sales—or they wouldn't be using them.

Richard Dunne, media research director of Sullivan, Stauffer, Colwell & Bayles, gave us access to a recent media study from which we are using two charts. The first chart (on this page) gives a clear indication that tv has reached major stature in a relatively short time. The chart on the following page shows that despite the

marked increase in the use of television, most of the million dollar accounts use tv in *varying* degrees. The implication that can be drawn from this is that as of the present tv is regarded by sponsors as a more important medium for some products than it is for others.

This article will summarize the comments of leading advertisers on how they feel about the air media. Details of three recent tests showing the sales effectiveness of radio and tv, two of them sponsored by NBC, and a full report on Dick Dunne's confidential agency survey of media trends and usage will be published in future issues of SPONSOR.

What food advertisers say: Returns to the radio and tv questionnaire were divided into 10 categories. Big-

Bigger you are the more radio, tv you use

	All Advertisers (2500 nat'l.)	Million-Dollar Advertisers (224)	SSCB Billings
TELEVISION	19.4%	26.7%	35.6%
RADIO	17.7%	19.9%	16.9%
MAGAZINES	30.8%	27.2%	16.7%
NEWSPAPERS	26.9%	26.1%	30.6%
OUTDOOR	5.2%	Unavail.	0.2%

SOURCE: Media Research Department, Sullivan, Stauffer, Colwell & Bayles, based on 1952 figures published in "Printers' Ink Annual" 1953.

Above chart, prepared by SSCB's Dick Dunne, shows that all national advertisers, as a group, tend to use less tv and radio than print but 224 million-dollar advertisers split budgets almost equally among four major media. SSCB itself has 52.5% of its total billings in air media, with tv far ahead. Agency, founded in 1946, is in the over-\$20 million class.

gest was foods and beverages. In this group two food companies spending some \$22 million a year on advertising between them summarized the thinking in the field on radio and tv perhaps as well as anyone could.

The ad manager of the first, which spent \$12 million last year, one-third in radio and tv, and stepped up its total budget by 6% this year, said:

"Both air media are highly effective but not necessarily together. Radio complements print advertising—it may be listened to while doing other things. Tv moves goods because it supplies the strongest possible combination of impulse factors—sight plus sound. Radio, tv, newspapers and outdoor all have more local flavor than magazines. But radio and tv lack the color opportunities of the others. We have proved in part that air media have made a difference in our sales. While radio and tv especially have shown immediate increased sales results, other factors may have contributed."

The other advertising manager, who spends some \$10 million a year, said this about the air media:

"I have a good opinion of radio and tv's sales effectiveness. I feel they move goods because the spoken voice on radio and the voice and image on tv are convincing and personal. I feel all the media are good—it depends on

the job to be done. Generally I would say tv is the hottest medium today. I have proved to my own satisfaction that using radio and tv has made a difference in our sales."

The ad manager of a food company spending \$3 million says: "Tv's sales effectiveness is excellent, but the medium is too expensive. Radio is still a powerful sales medium which should never be overlooked in planning ad campaigns."

This executive attributes air's ability to move goods to the fact that it has a "captive" audience.

A San Francisco food company responded as follows: "Both air media can be very potent if properly used for the right products, under the right conditions—a statement which would apply equally well to almost any advertising medium! We feel tv particularly can move goods because it can demonstrate them. As for rating the media, we pick tv, radio and newspapers for immediate action at the local level (also outdoor when so used). We like magazines more for the long haul."

Arnold C. Graham Jr., advertising manager of the Goebel Brewing Co., says sales effectiveness of radio and tv is high when the program, the commercial and the time are right. He attributes their ability to move goods to



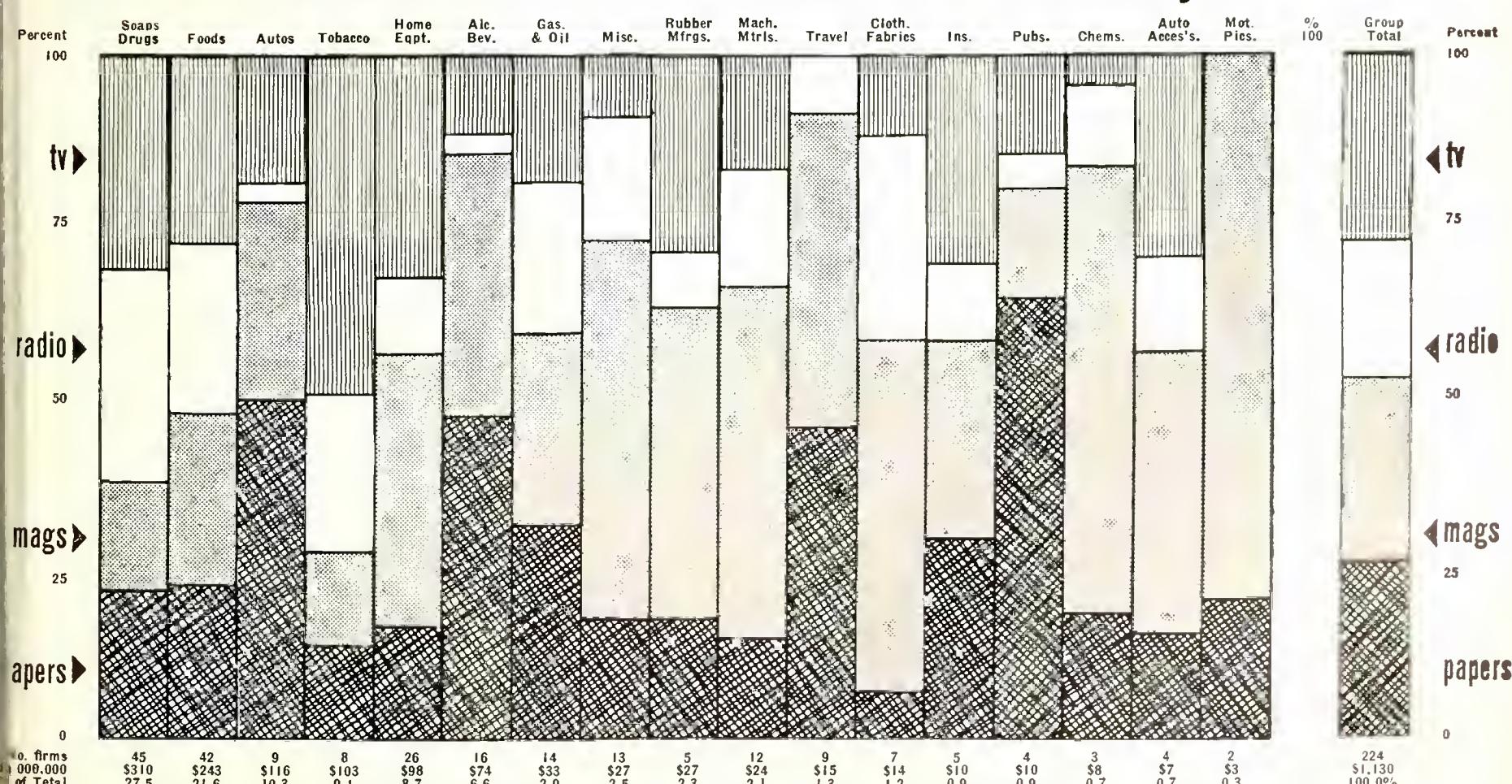
Francis (Frank) Minehan, v.p. and media director (left), and Richard Dunne, media research director, follow media trends closely for SSCB. Charts below from Dunne's study

radio's exclusive appeal to the ear and tv's to the eye and ear, which, in both cases, can be more compelling because of the projection of personal persuasiveness. This he finds more difficult to do in print.

Rating the media depends on too many factors, he says, but in general, "outdoor gives supplementary product impression, newspapers and magazines involve a longer process of first stimulating attention and then commanding appraisal, and radio and tv are more immediate but must impress the audience on an instant basis."

Graham has found a correlation between air media and sales. "At periods when our radio and tv programs are at a peak concentration, there is a visible effect on sales which can only

Most—but not all—"millionaires" use air heavily



*Figures adjusted to include production and talent costs.

SOURCE: Printers' Ink Annual 1953 PIB, Bureau of Advertising of ANPA.

NEXT ISSUE

What SPONSOR's distinguished 12-man All-Media Advisory Board thinks of media evaluation. Article #24 in 25-article series will tie series together, cover what SPONSOR omitted. Series will end with our summary and conclusions 14 June.

in part be attributed to seasonal demands."

Goebel Brewing is spending the bulk of its budget on football, racing and baseball on more than 10 radio and tv stations in addition to dramatic tv programs and am-tv announcements.

Another major food and grocery product company, which spent \$6.5 million last year, is planning to step up its use of tv the rest of this year.

A soft-drink company told SPONSOR it shows its faith in radio by spending 30% of its \$1 million-plus budget on it. As for tv, it is doubling its usage of video from 5% to 10%.

George Oliva, National Biscuit Co.'s advertising director, is another strong believer in air media. Nabisco's multi-million budget went up 20% this year with 15% of it going into radio and 30% into tv—an increase for air of 60% over a year ago. Oliva expects 1954 to be a record sales year.

A Midwestern feed manufacturer, who used some radio and tv last year, liked the media so much he says he's stepped up the air budget by 50% this year—5% of the total budget going for radio, 15% for tv.

And a Midwestern canned food manufacturer not only increased his ad budget from \$1.5 million to \$2.3 million, but boosted his tv allotment by nearly 45% to the point where video now takes over 65% of the budget. The sponsor uses no radio at the moment.

Drugs & toiletries: These are also among the leading air users, and you'd expect them to be enthusiastic about air media. They are.

Here are some sample comments:

Oliver B. Capelle, advertising mana-

ger, Miles Laboratories: "The last record I saw indicated that our company is somewhere near the eighth largest user of network radio in the United States, so naturally we think highly of it and know that it increases our sales. We are also investing more money each year in television and we expect that our 1954 budget for both radio and television will be larger than in 1953."

George J. Abrams, advertising director, Block Drug Co.: "Tv is the most effective advertising medium for demonstrable products and radio the most economical medium for almost any product." (Abrams is spending some \$6.5 million this year, 75% of it on radio and tv.)

1d manager of a pharmaceutical house spending \$600,000 a year, 25% of it on air media: "Both air media strike the listener or viewer dramatically when they do strike. Radio and tv work fast but have no stick-to-itiveness. Magazines are solid, long-lasting for impressions on the buyer. We've proved air makes a difference in our sales when we've used both in good-sized numbers."

Ad director of another pharmaceutical house: "Radio and tv are tops for our products. I'd rank tv and radio over newspapers, magazines and outdoor. We've run special test campaigns analyzed by Nielsen to prove that the air media have made a difference in our sales. We spend one-sixth of our budget on spot radio, one-fourth on television. At the moment we're running a heavy campaign on the air in metropolitan New York. The preliminary sales figures look good."

1.p. and advertising director of a cosmetics house: "Radio is fine, tv excellent. I'd rank tv first, newspapers second, radio third and magazines fourth for our products. We've stepped up our budget 10% this year: 22% of it is going into spot tv, but we hope to buy a national tv show this summer or fall."

Len Colson, Mennen Co.'s advertising director: He supervises a multi-million-dollar budget, concentrates the air portion on spot radio and tv. "Both do a strong selling job if used prop-

THIS WE FIGHT FOR

We fight for greater dissemination of information about radio and tv among advertisers and agencies. SPONSOR's survey of radio-tv sales power brings out into the open indications of success which are too often marked "confidential."

erly," he says. He has found that their use has resulted in constant sales increases.

R. P. Breckenridge, group advertising manager, Pepsodent: "We are working for increased sales during the current year. We are budgeting somewhat higher advertising expenses, more than sufficient to merely cover increased advertising costs. We shall continue to divide our budget approximately 25% in radio, 25% in print and 50% in tv. This indicates a slight increase in tv over the previous year."

J. Ward Maurer, advertising director, Wildroot: He is spending some \$3.2 million this year, says he'll continue apportioning about 35% of it to radio. He is testing tv.

Gas & oil: The oil companies seem to be increasing their use of air media, especially spot, judging from the answers to SPONSOR's questionnaire. For example, James J. Delaney, advertising manager of the Sinclair Refining Co., told SPONSOR his company is spending half its multi-million-dollar budget on spot radio and tv for the first time this year. The decision was made after a survey showed more people heard about their new gasoline because of radio and tv than because of print advertising. (For complete story, see "Why spot now gets 50% of Sinclair Oil budget," SPONSOR, 3 May 1954.)

SPONSOR estimates Sinclair spends over \$7 million a year on advertising. The 50% air expenditure (70% radio, 30% tv) is twice the 1952 ratio.

R. M. Gray, manager of advertising and sales promotion of Esso Standard Oil: calls both radio and tv "excellent"

(Please turn to page 126)

SPONSOR's All-Media Advisory Board

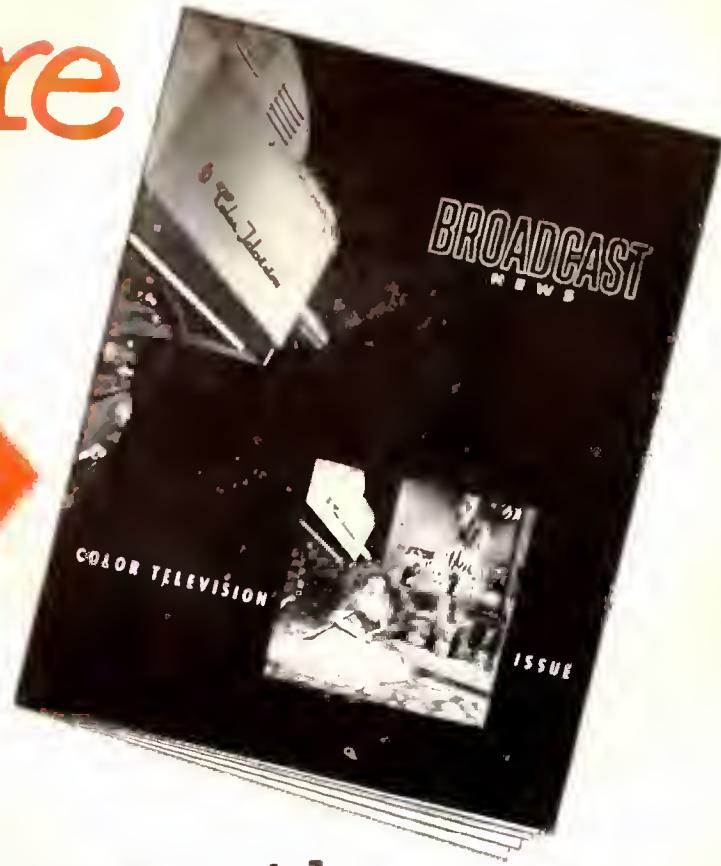
George J. Abrams ad director, Block Drug Co., Jersey City
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations
Stephens Dietz v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson ad & sales promotion director, Ford, Dearborn

Marion Harper Jr. president, McCann-Erickson, Inc., New York
Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite president, Tracy-Locke Co., Dallas
J. Ward Maurer ad director, Wildroot Co., Buffalo
Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood
Henry Schachte senior v.p., Bryan Houston, New York

How to prepare

for

Color TV



**The indispensable equipment guide
for every TV Station
planning color operations**

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecast-

ing system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

**The only 100%
engineering-operations journal
for station men**



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION

CAMDEN, N.J.

Announcing . . . AT THE NARTB

THE REVOLUTIONARY NEW

WORLD

COOL

IDEA

WORLD . . .
first with 1000
subscribers!



IT'S A BALL OF
BRING YOUR
AND YOUR

VENTION, ROOMS 701 AND 704

A GREAT NEW PLAN FOR
Sales!

WE NI A GREAT NEW PLAN FOR
Programming!

RE...A PLAN TO
LSTS DOWN . . .
ROFITS UP!

WORLD
SALES AND
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.

488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITTEE & MANAGER	REP
				VISUAL	AURAL					
ADA, OKLA.	KTEN	10	28 April	251	141	ABC	1	160 vhf	Eastern Oklahoma Tv Co. Rev. C. C. Morris, pres. Bill Hoover, v.p.-gen. mgr. Brown Morris, sec.-treas. (Same group identified with ownership of KADA, Ada, and KWSH, Wewoka, Okla.)	Vernard, Rentoul & McConnell
CHATTANOOGA, TENN.	WDEF-TV	12	25 April	105	63	CBS, NBC, ABC, Du M	1	NFA	WDEF Bestg. Co. Carter M. Parham, pres. John P. Gaither, v.p. Edward Finlay Jr., sec.-treas.	Branham
ERIE, PA.	WSEE	35	25 April	170	85	CBS	2	208 vhf	Great Lakes Tv Co. Jacob A. Young, pres. A. R. Minadeo, v.p. Charles E. Denny, v.p. B. W. Sennett, treas.	Avery-Knodel
KINGSTON, N. Y.	WKNY-TV	66	15 May	21	11	ABC, CBS, NBC, Du M	1	NFA	WKNY-TV Corp. Joseph K. Close, pres. Robert M. Peebles, v.p. George W. Smith, treas. Robert Sabin, gen. mgr.	Meeker

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITTEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
ST. LOUIS, MO.	KWK-TV	4	21 April		100	50	3	621 vhf	KWK, Inc. ¹	Katz

III. Addenda to previous listings

Since SPONSOR's 22 April 1954 list, five more television station grantees have left the air but retained their permits. Six

more stations have had their C.P.'s voided by the FCC. This raises the number of stations which have returned C.P.'s to

OFF THE AIR
ATLANTIC CITY, N. J., WFPG-TV, uhf ch. 46 (began operating 21 Dec. 1952; suspended operations 17 May).
BATTLE CREEK, Mich., WBKZ-TV, uhf ch. 64 (began operating 15 May 1953; suspended operations 23 April).
FLINT, Mich., WTAC-TV, uhf ch. 16 (began operating 26 Nov. 1953; suspended operations 2 May).
LOUISVILLE, KY., WKLO-TV, uhf ch. 21 (began operating 7 Sept. 1953; suspended operations 20 April).

ST. LOUIS (FESTUS), Mo., KACY, uhf ch. 14 (began operations 31 Oct. 1953; suspended operations 2 April).

C.P.'S VOIDED
BIRMINGHAM, Ala., WSGN-TV, uhf ch. 42 (grantee requested c.p. cancellation).
BRIDGEPORT, Conn., WSJL, uhf ch. 49 (FCC cancelled c.p. for lack of prosecution).

CHATTANOOGA, Tenn., WOUC, uhf ch. 49 (grantee requested c.p. cancellation).

the FCC to 69. In addition, one Mexican and one Cuban station have suspended operations. New deletions are:

FORT WORTH, Tex., KTCO, uhf ch. 20 (grantee requested c.p. cancellation).

INDIANAPOLIS, Ind., WJRE, uhf ch. 26 (grantee requested c.p. cancellation).

LAWRENCE, Mass., WGLM, uhf ch. 72 (grantee requested c.p. cancellation).

MEXICO, CUBA
MATAMOROS, Mexico, XELD-TV, vhf ch. 7 (pre-freeze station—on air since 4 Sept. 1951—served Brownsville, Tex., area).
HAVANA, Cuba, CMTV, vhf ch. 11 (began testing May 1953).

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (7 May '51)	373	Post-freeze c.p.'s granted (excluding 28 educational grants: 7 May '51)	539	Te homes in U.S. (1 Jan. '51)	27,500,000\$
Markets covered	227	Grantees on air	265	U.S. homes with tv sets (1 Jan. '51)	60% \$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 April and 7 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or tepea and must be deemed approximate. \$Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the new operation. Since at present it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has

been given the tv grant). NFA: No figures available at present on sets in market. 36% ant. made possible by merger of mutually exclusive applicants KWK, KXOK and Missouri Valley Tv Inc. KWK will be owned 23% by present part-owner "St. Louis Globe-Democrat" 28% by other part owners Robert T. Convey and associates, 23% by KSTP-TV, Inc., and 26% by St. Louis residents. Missouri Valley TV, Inc. is comprised of KSTP-TV, Inc., and KXOK, Inc., must divest 100% of all interest in KXOK to meet FCC duopoly regulations. ¹This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.

THREE MIGHTY M'S...

that add up to one of the most outstanding advertising opportunities in America!

THE MARKET...

an industrial dynamo of 116 counties, five states wide and a-hum with the manufacturing tempo of plants and mills, mines, factories, transportation webs, and wide-awake communities where many of the nation's most successful businesses have chosen to locate their multi-billion industrial investments!

THE MONEY...

which flows soundly via pay envelopes into the comfortable homes of skilled workers throughout this Ohio Valley region . . . money that stems from the prosperity and progress they have helped build for this bustling market where incomes are higher, sales are brisker, and buying power has the potent wallop of *four billion dollars a year!*

THE MEDIUM...

is the one remaining element needed to complete a perfect climate for exceptional sales. That, too, is here. It's WSAZ-TV, the *one* television station that commands this entire market . . . and exerts a welcome influence upon the ways so many of its prosperous families spend their money. Nothing sells so marvelously here as WSAZ-TV! Ask America's top advertisers. The giant opportunity they've found is mighty enough for more to share.

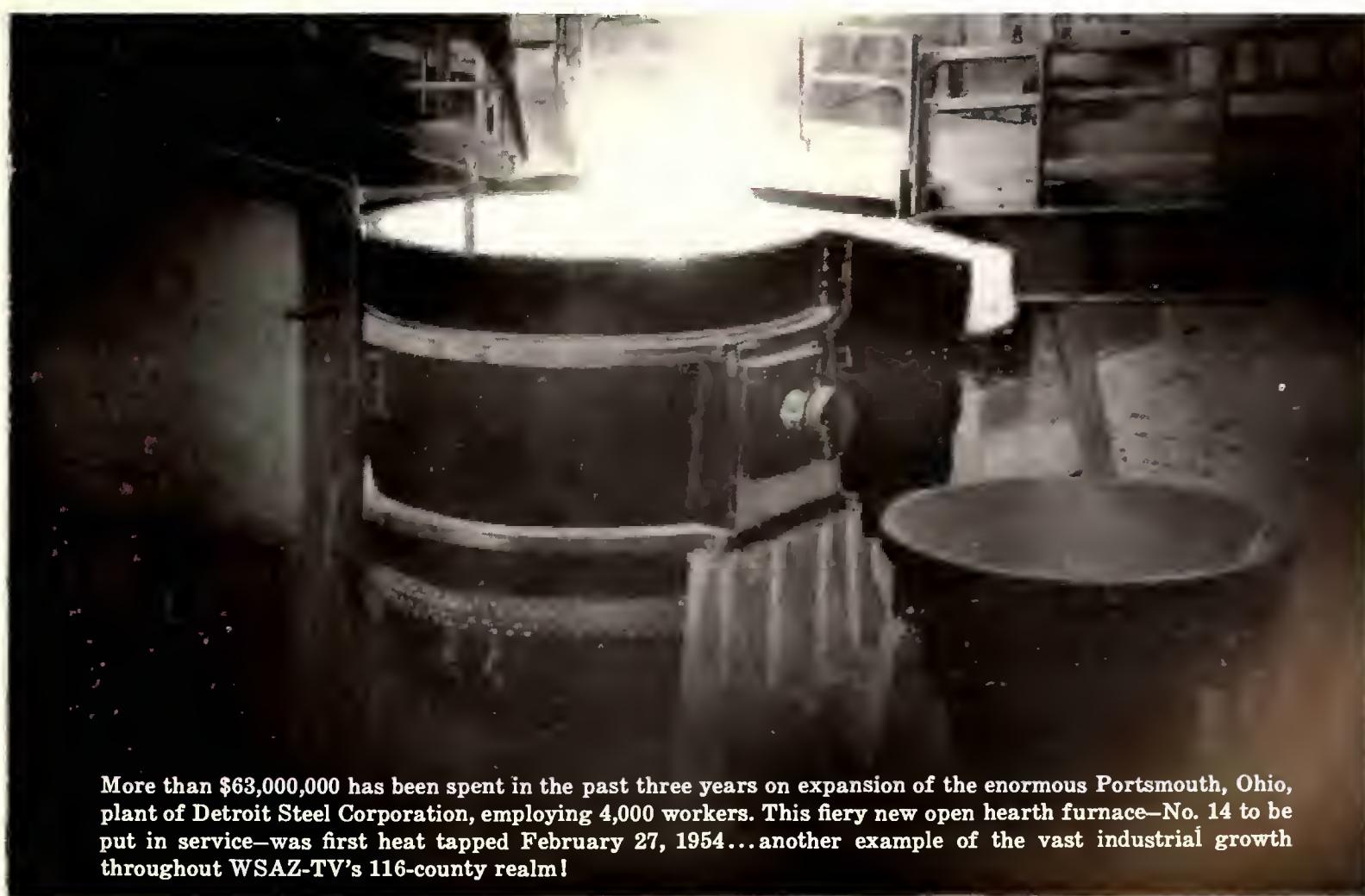


TELEVISION

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC
Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency



More than \$63,000,000 has been spent in the past three years on expansion of the enormous Portsmouth, Ohio, plant of Detroit Steel Corporation, employing 4,000 workers. This fiery new open hearth furnace—No. 14 to be put in service—was first heat tapped February 27, 1954...another example of the vast industrial growth throughout WSAZ-TV's 116-county realm!

SPONSOR-TELEPULSE ratings of top 10

Chart covers half-hour syndicated film programs

Rank new	Past rank	Top 10 shows in 10 or more markets Period 1-7 March 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cle.
1		Favorite Story , Ziv (D)	23.7	10.2	10.3	19.5		21.5	18.0	48.0	10.9	16.0			
2	3	I Led Three Lives , Ziv (D)	22.4	12.5	8.4	20.3	10.5	19.0	18.5		11.0	7.5	16.0	52.3	29
3	2	Cisco Kid , Ziv (W)	21.7	12.9	14.7	14.3	12.7	9.8	19.0	32.3	13.4	10.8	17.3	42.5	20
4	4	Superman , MPTV, R. Maxwell (K)	20.7	16.4	16.0	14.8	16.4	9.0	25.5	28.8	12.2	23.3	18.3	41.0	
5	1	City Detective , MCA, Revue Prod. (D)	20.5	3.9	12.2		5.7	13.8	17.5	32.8	7.4	9.5	38.8		
6	5	Wild Bill Hickok , W. Broidy (W)	20.4	11.0	10.7	8.8	16.2	25.8	21.0	26.0	18.2	15.5	12.8	30.3	17
7	7	Kit Carson , MCA, Revue Prod. (W)	20.2	11.7	15.0	15.3			20.3	27.8		15.8	12.0	26.0	
8	8	Range Riders , CBS Film, Flying "A" (W)	19.9	12.2	8.5	27.0		12.8	16.8		10.5				
9	6	Foreign Intrigue , JWT, Shel. Reynolds (A)	19.2	17.4	12.9	21.3	15.0	21.5	16.3	20.8	14.5	9.8	6.0	11	
10	9	Badge 7-1-1 , NBC Film (D)	18.3	8.5	16.5	15.8	12.7		25.0		16.9	11.5	15.0		14

Rank new	Past rank	Top 10 shows in 4 to 9 markets	Average rating											
						8.4	14.3	35.3						
1	2	Crown Theatre , CBS Film (D)	26.6			wbkb 10:00pm			komo-tv 6:30pm	ksd-tv 10:00pm				
2	4	Your All-Star Theatre , Screen Gems (D)	19.2								13.0		38.3	
3	5	Hopalong Cassidy , NBC Film (W)	18.8		9.9	11.5		27.8			14.7			
4		Craig Kennedy , L. Weiss, A. Weiss (M)	18.1			kttv 7:00pm	wbz-tv 6:30pm	wccp-tv 6:00pm			2.3			
5	7	Gene Autry , CBS Film (W)	16.7		12.4	knxt 5:30pm		11.2	16.8			20.3		
6	10	Cowboy G-Men , United Artists (W)	16.2		3.7	wahe-tv 1:30pm		14.3	27.8				15.	
7	8	Death Valley Days , McCann-Erickson (W)	15.8						21.3	5.3	7.2			
8	6	Amos 'n' Andy , CBS Film (C)	14.8		12.7	19.0	9.5		26.0	5.8	12.4			
9	9	Captured , NBC Film (D)	12.5		3.5	8.5	3.5		30.5			7.3		
10		Abbott & Costello , TCA (C)	12.1		12.2	6.9	14.5		21.0			6.8		
10		Rocky Jones , United TV, Roland Reed (A)	12.1			7.5		4.0	16.5		7.2			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above.

Blank spaces indicate film not broadcast in this market as of 1-7 March 1954. While work shows are fairly stable from one month to another in the markets in which this is true to a much lesser extent with syndicated shows. This should be borne in mind.

III shows

ially made for tv

3-STATION MARKETS				
Dayton	Detroit	Milw'kee	Phila.	S. Fran.
16.0			10.0	
wjbk-tv 10:30pm			kgo-tv 7:00pm	
27.0	20.5	24.3	12.3	19.5
whio-tv 9:00pm	wjbk-tv 10:30pm	wtmj-tv 10:30pm	weau-tv 7:00pm	kron-tv 10:30pm
25.8	37.5	20.5	22.3	
wxyz-tv 7:00pm	wtmj-tv 4:00pm	weau-tv 7:00pm	kron-tv 7:00pm	
10.8	17.5	28.3	24.5	13.3
wlw-d 6:00pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm	weau-tv 7:00pm	kgo-tv 6:30pm
17.8	15.3			17.5
whio-tv 10:30pm	wjbk-tv 10:30pm			kron-tv 10:30pm
13.0	20.8	23.5	16.2	18.0
wlw-d 5:00pm	wxyz-tv 6:30pm	wtmj-tv 12:00m	wptz 6:30pm	kgo-tv 6:30pm
17.8	11.3	38.3	19.3	18.8
wlw-d 6:00pm	wjbk-tv 6:00pm	wtmj-tv 4:30pm	wptz 6:30pm	kron-tv 4:00pm
16.5	12.8	17.3	26.3	
wxyz-tv 7:00pm	wcan-tv 7:00pm	wptz 6:00pm	kpix 7:00pm	
15.3	14.5	45.5	12.9	8.8
wlw-d 10:30pm	wjbk-tv 9:00pm	wtmj-tv 9:30pm	weau-tv 10:30pm	kgo-tv 9:30pm
15.5	16.8		21.0	29.0
wlw-d 10:30pm	wwj-tv 7:00pm		weau-tv 6:30pm	kpix 9:00pm

2-STATION MARKETS				
Birm.	Charlote	New O.		
58.8	52.0			
wbtv 9:00pm	wdsu-tv 9:30pm			
29.5	59.3			
wabt 10:30pm	wbtv 8:30pm			
26.5	33.5	27.5		
wbre-tv 5:00pm	wbtv 11:00am	wdsu-tv 5:00pm		
28.3	31.8	24.3		
wabt 6:00pm	wbtv 5:00pm	wdsu-tv 5:00pm		
23.3	58.5	33.0		
wabt 9:30pm	wbtv 8:00pm	wdsu-tv 10:00pm		
27.3	37.5	36.8		
wabt 6:00pm	wbtv 5:30pm	wdsu-tv 3:00pm		
29.3	36.8			
wabt 6:00pm	wbtv 5:30pm			
32.0	42.3			
wbtre-tv 1:00pm	wbtv 6:00pm			
24.0	60.0			
wbre-tv 9:30pm	wbtv 9:00pm			
19.0	49.8	14.3		
wbre-tv 9:30pm	wbtv 10:00pm	wdsu-tv 11:30pm		

13.5				48.3
wwj-tv 10:30pm				wdsu-tv 9:30pm
9.9				
wfil-tv 5:30pm				
11.0	16.2	8.3		19.0
wjbk-tv 7:00pm	weau-tv 6:00pm	kgo-tv 9:30pm		wbre-tv 6:00pm
10.6				52.5
weau-tv 5:30pm				wabt 6:00pm
12.0				28.8
wjbk-tv 1:30pm				
15.8	18.2			
shio-tv 6:00pm	weau-tv 10:30pm			
18.3				
kpix 7:30pm				
10.0	16.0	4.9		
wwj-tv 11:00pm	wtmj-tv 11:30pm	wfil-tv 7:00pm		
13.9	11.3			
wesu-tv 10:30pm	kpix 7:00pm			
14.3	23.0	14.0		
wxyz-tv 6:30pm	wtmj-tv 10:30pm	kron-tv 5:00pm		

alyzing rating trends from one month to another in this chart, or to last month's chart. If blank show was not rated at all in it or was in other than top 10.

Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION

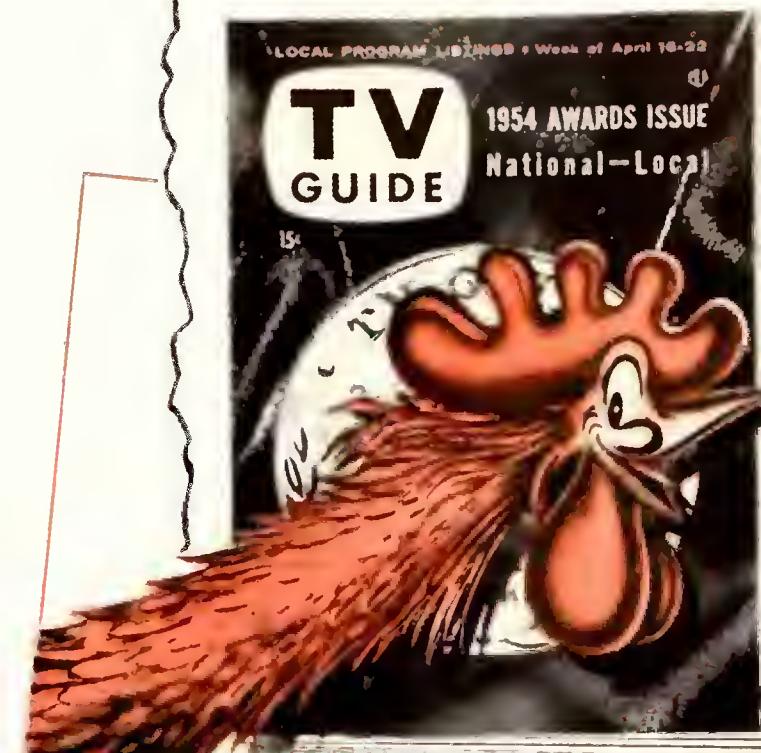
FILM LABORATORIES, INC.

21 West 46th St.,

New York 36, N.Y.

JU 2-3970

Shows That Win - Win and Show



NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND
National Sales Representatives - WEED TELEVISION

1st Place

to Russ Emery in all of New England, in *TV Guide's* television personality contest! Russ emcees New England Talent Club, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi's LaRue, Hotel Warwick's Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on *Ken Murray Show*, *Kate Smith Show*, *Joan Edwards Show*, *Celebrity Time*, *Faye Emerson Show*, etc. Has sung on all major radio networks, was male singing star on *Pet Milk (Baron Munchausen) Show*, guested with Paul Whiteman, Teen Timers and others . . . had his own *Russ Emery Show* 56 weeks on WNEW, New York. Look up his Columbia Records releases!



3rd Place

to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio nets, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO . . . came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.



**Proof positive of the effectiveness
of our live local shows—17 daily,
Monday through Friday — in
Southern New England's BIG,
RICH market!**

REAL ESTATE

SPONSOR: Various Norfolk realtors

AGENCY: Direct

CAPSULE CASE HISTORY: *WVEC-TV* recently began a new program series called *Tv Real Estate Guide* on Sundays, 12:30-1:00 p.m., with seven real estate brokers participating. Five of the brokers reported they got inquiries on Sunday afternoon—right after the first program. The station says so many more realtors have signed for the show that it was extended from 30 minutes to an hour. Each participation costs \$51.75.

WVEC-TV, Hampton-Norfolk

PROGRAM: *Tv Real Estate Guide*



CAP OPENER

SPONSOR: Aunt Jane Pickles

AGENCY: Direct

CAPSULE CASE HISTORY: On 26 January Ruth Lyons offered a cap opener for vacuum-sealed jars. The cap was offered for 10 cents—and from late January to early March more than 15,797 dimes rolled in for the opener. Top day's mail was 28 January, when more than 1,666 requests came in for the device. A one-minute live participation in the 50-50 Club is \$230; the program is telecast 90 minutes daily over WLWT, Cincinnati, WLWC, Columbus and WLWD, Dayton.

WLWT, WLWC, WLWD

PROGRAM: 50-50 Club

BEDS

SPONSOR: Autry Bros., Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *Roch Ulmer*, the staff m.c. of *Star Time*, recently delivered two commercials for the 12:15-12:30 a.m. segment of the program in a flannel nightshirt and sleeping cap as he relaxed on the sponsor's *Sleep-E-Z* bed. But he didn't put the audience to sleep—not right away, anyhow. During the next three days \$5,400 worth of *Sleep-E-Z* beds were sold and the sponsor's field supervisors attributed 75% of the store traffic to Ulmer's relaxed sell. Cost of 15-minute Class C time segment (26-time rate) is \$190.

WHB-TV, Kansas City

PROGRAM: *Star Time*

SAVINGS ACCOUNTS

SPONSOR: City National Bank

AGENCY: Direct

CAPSULE CASE HISTORY: *Children in Alaska* are a thrifty group. During its recent five-minute participation in *KFIA*'s children's program, the City National Bank announced it would open a special window for children depositors every Saturday morning. The first Saturday 126 new children's savings accounts were opened results which far exceeded the sponsor's expectations. A five-minute time segment (26-time rate) costs \$36.10.

KFIA, Anchorage

PROGRAM: *Hi Jinks*

FIELD SEEDS

SPONSOR: Callan Field Seeds

AGENCY: Direct

CAPSULE CASE HISTORY: Farmers do too watch television! Ed Callan, who owns the Callan Field Seeds firm, bought a one-minute participation announcement in a half-hour local show every week (one-time one-minute Class A rate is \$40), wrote to *KELO-TV* thusly: "I just wanted you to know how successful my television promotion has been. The new business I have received . . . already has paid for over half of the contract and it has only been on once. The ad was seen in [several towns] and as a result I have obtained many new accounts which I could not have reached otherwise . . ."

KELO-TV, Sioux Falls, S. D.

PROGRAM: Participation

AUTOMOBILES

SPONSOR: Roy Stauffer Chevrolet

AGENCY: Direct

CAPSULE CASE HISTORY: Three nights a week Roy Stauffer Chevrolet sponsors *Life With Elizabeth* on *WARM-TV*. On every program the sponsor shows a different car. At the end of the first three weeks of sponsorship, the sponsor reported that he had sold nine out of nine cars shown. In each case the buyer had asked to see—and bought—the car advertised on television. Program cost is \$128 per half-hour show.

WARM-TV, Scranton

PROGRAM: *Life With Elizabeth*

FOOD WRAP

SPONSOR: Dow Chemical Co.

AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: For three years Dow Chemical was marketing Saran Wrap—but customers didn't buy it. Before withdrawing the plastic film wrap from the market, however, Dow consulted with its agency, ran a media test, and—as a result of the test—sank \$1.2 million into a 26-week campaign on three NBC TV shows. Distribution of Saran Wrap in the areas exposed to tv demonstrations went up from 20,000 cases a month to 169,000 cases (that's about 4 million rolls) in four months on television.

NBC TV (67 cities)

PROGRAMS: *Today*, *Kate Smith Hour*, *Your Show of Shows*

From the files of Scotland Yard come the astounding stories of the man hailed by:

TIME MAGAZINE

"...THE GREATEST DETECTIVE IN THE WORLD...he flashes enough intuitive genius to hold his own with the best of the fictional homicide squad—HOLMES, MAIGRET, PHILO VANCE and NERO WOLFE".

OMNIBOOK

"...he is one of the MOST FAMOUS DETECTIVES OF OUR TIME".

PAGEANT

"...a real life SHERLOCK HOLMES".

FABIAN

OF SCOTLAND YARD

(portrayed by Bruce Seton)

RADIO DAILY-TELEVISION DAILY says: "It is fast paced, well documented . . . FAR SUPERIOR to the majority of "whodunits" at present cluttering up our screens".

Filmed on location and paced for American television audiences, this series is designed for:

1. Sponsors who are weary of the stereotyped "Private Eye".
2. Sponsors who demand strong product identification. At last here's a show whose unique format provides a POWERFUL MERCHANDISING FORCE to help video-wise advertisers sell goods!



Sarah Churchill in "4 A.M. PHONE CALL"



"THE SAMBA CASE"



Bruce Seton in "THE GOLDEN PEACOCK"



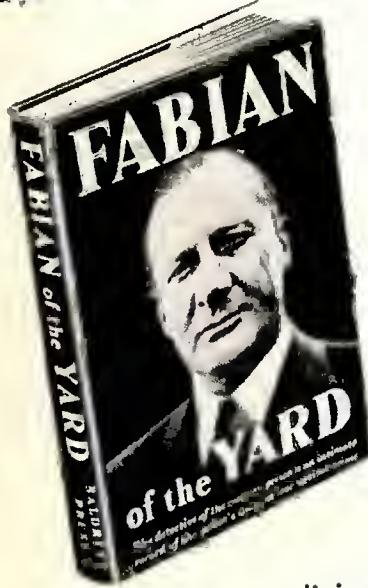
"ROBBERY IN THE MUSEUM"



"BOMBS IN PICCADILLY"

Scenes from **FABIAN OF SCOTLAND YARD**

A BEST SELLING BOOK!



Now being syndicated in leading newspapers throughout the United States with a combined readership of over 25,000,000 people!

THE NEW YORK TIMES says: "There is human warmth in it and no hysteria, no bitterness, no sensationalism. It has humor too — judicious portions, not laid on with a heavy trowel".



Here's something really brand new and exciting in television fare—fascinating documented CASE HISTORIES from the files of FORMER SUPERINTENDENT OF SCOTLAND YARD, ROBERT FABIAN, Britain's counterpart of America's J. Edgar Hoover!

FABIAN OF SCOTLAND YARD is available to National, Regional and Local advertisers who want a FIRST RUN TV PROGRAM with all the prestige and promotional values reserved for premiere presentations—at a price that will please the most budget conscious sponsors!

**39 BRAND NEW HALF HOUR FILMS NOW
READY FOR FIRST RUN IN ALL TV MARKETS**

WRITE, WIRE OR CALL TODAY FOR FULL DETAILS:



**telefilm
enterprises**

38 East 57th Street, New York 22, N. Y. • Plaza 8-3360



TV'S DOUBLE DUTY BUY!

in the HEART of ARKANSAS

CHANNEL

7

TWO fine studios
Little Rock • Pine Bluff
172,600 Watts ERP
From the State's Tallest Tower
Full Network Service



AREA COVERAGE THAT COUNTS

Population	806,400
Buying Income	\$857,900,000
Retail Sales	\$653,091,000
TV Sets	59,600 (est.)



James P. Walker
General Manager



Bruce Compton, Sales Manager
100 Williams Road, Pine Bluff, Ark.



John Fugate, Manager
Little Rock Studios

AVERY-KNODEL, Inc. — NATIONAL REPRESENTATIVES



agency profile

Albert Wilfrid Reibling

Manager of Radio-Tv Department
Kudner Advertising, New York

"When you tell a client that his show's going to cost him \$30,000 a week, and then you sock him with a \$50,000 bill, he's liable to get understandably irate," Kudner's Al Reibling told SPONSOR.

"In this agency we've developed production cost procedure estimates that are usually within 2 or 3% of actual cost as much as a whole year in advance. In fact we've never been more than 5% off on time and talent combined."

Such close figuring comes naturally to Reibling whose business career began with 12 years in a New Rochelle Bank. There he rose at a relatively fast clip (for bankers) to become an officer (treasurer) at \$52 a week. Further calculations convinced him that he could not afford such a rate of advancement much longer and he soon joined NBC.

It was in NBC's television department that Reibling initiated his production cost procedure estimates, the format of which is still being used by the networks. His association with the then Texaco-sponsored *Milton Berle Show* made Reibling's switch to Kudner a natural move. He went there in 1949 as business manager of the radio-tv department (he is now manager of the radio-tv department).

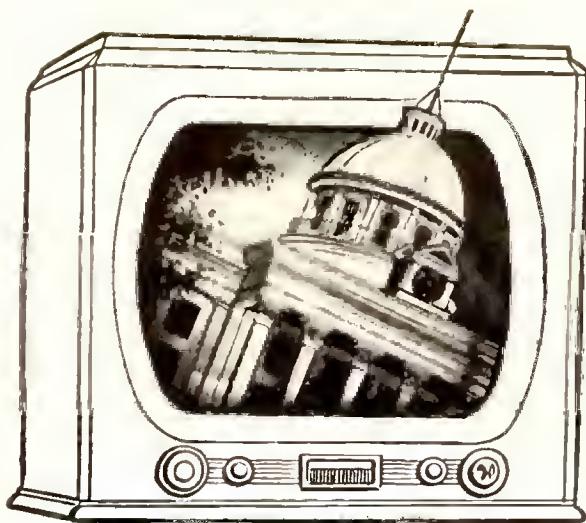
"Since then our air billings have risen to \$18 million in '53."

At Kudner Reibling works closely with Myron Kirk, agency v.p. in charge of radio and tv and originator of such shows as *The Admiral Broadway Review* with Sid Caesar, *The Texaco Star Theatre* and U. S. Tobacco's *Martin Kane*.

For Kudner clients who're heavy spot tv users Reibling worked out a similar cost estimate that pins down commercials expenditure for a whole year in advance. SAG re-use payments have somewhat complicated this procedure. However Reibling solved this problem by hiring a man who works exclusively on film costs.

"Color tv is beginning to worry me," Reibling told SPONSOR. "Of course it's still just a little early but several questions come to mind. For example, will the networks boost their camera rehearsal time costs to make up for the initial high investment on color equipment?"

These problems, however, don't follow Reibling to his new Westchester home. His main concern there is keeping his 12-year-old son off the new tractor that he bought to farm the four acres around his house. ★ ★ ★



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WC OV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest TV competition. 98.4% of the homes are UHF homes according to latest survey figures. Set ownership in the market is 38.2%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

**ASK ANY RAYMER
OFFICE FOR DETAILS**



SUPERCHARGED...WITH

**Champion of the people,
defender of truth, guard-
ian of our fundamental
rights to life, liberty and
the pursuit of happiness.**



**THE INSPIRED NEW SERIES THAT OUTSHINES
THEM ALL FOR DRAMA, ACTION, REALISM!**

Every action scene is authentic, staged in real honest-to-goodness locations . . . inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment . . . superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN

ZIV-COLOR

BRILLIANT, COMPATIBLE!

ZIV SELLING POWER!

SELLING POWER

ZIV'S Behind-The-Scenes Drama of Our Law Enforcers in Action!

MR. DISTRICT ATTORNEY™

G HOLLYWOOD'S

DAVID BRIAN

HE LOOKS, HE ACTS, HE IS MR. D. A.

Half-Hour a Complete Story
NICAL SUPERVISION THROUGH THE
PERATION OF THE LOS ANGELES
EAW ENFORCEMENT AGENCIES

ZIV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD

K to uses AP to open doors



before its own doors open

When you're soliciting business "on faith" . . . it's mighty helpful to be offering a program of proved quality.

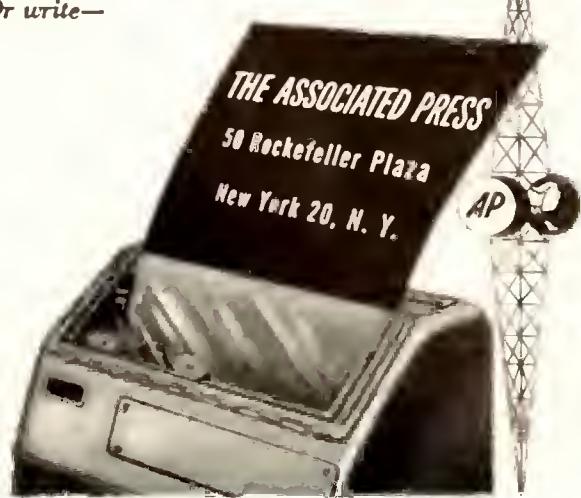
That's what happened recently in the case of Television Station KTEN, serving in eastern Oklahoma, near Ada. Before going on the air for the first time (60 days before, as a matter of fact) KTEN had already sold four major AP newscasts. At first the four sponsors understandably were cautious of the untried . . . but when KTEN offered Associated Press material, combined with The AP's latest contribution to picture journalism — AP Photofax* — the road was paved for quick acceptance.

Not only that, but the modest premium asked of the sponsors for AP Photofax service as a talent charge very nearly was sufficient to pay KTEN's total costs for this service.



Here is what Vice President Bill Hoover concluded from this experience: "Every station has occasion to sell 'on faith'. Faith plus hard work can accomplish wonders. Because of our affiliation with AP, we find we have doors opened for us even before our own doors have officially opened. It seems to me that's a tremendous dividend to enjoy from program material that costs so little."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



* PHOTOFAX is AP's new facsimile picture unit which works directly off the famous Wirephoto network. Designed especially for TV stations, it is an example of AP's continuing development program on behalf of its members.

*Those who know famous brands . . .
know the most famous brand in news is AP*

AGENCY AD LIBS



(Continued from page 26)

I must admit I didn't get the plot, since I spent so much time, unnecessarily as a matter of fact, fiddling with a wonderful new knob called "Hue." I could make the leading man's hands turn from red to blue. Think of that!

Ahhh, the commercials! What a treat! Even at nine o'clock, half an hour after dinner, they made you hungry. My wife was constantly exclaiming, "That's just what the Cheez Whiz label looks like" . . . "Look at that slice of tomato" . . . "Gives me an appetite all over again." And so the commercials did!

Great as Kraft has always been in black-and-white, with color enhancing their tv copy, there's all the difference in the world. As the cheese was spread over cauliflower, as the tomato slices were added, as the dissolves to finished dishes were accomplished, no one could fail to lick his lips.

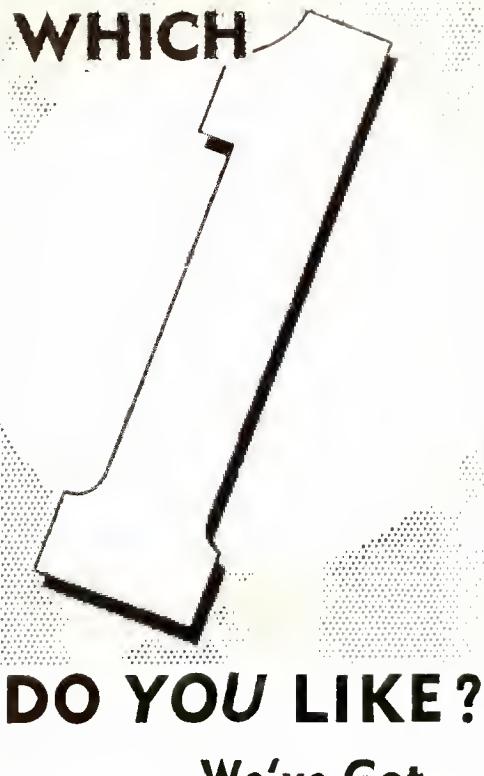
And the color was true. "Just like life" as they say in the dog-and-boat schools of art. But shucks, this isn't art. It's selling. And what marvels the hues of nature can do for us on television to whet appetites for products. If I sound a bit excited, it's because I am. Just wait till a few hundred more of these sets get around in bars!

For some time to come—and this means long after there are worthwhile numbers of color tv sets in circulation—prospective customers will be fascinated by the true-to-life appearance of the most commonplace labels and cartons and bottles. Things they see daily in stores (and magazines) without noticing will take on new interest and a compelling novelty. So what? Well—any advertising medium that can create such attention for the products it is attempting to sell is little short of miraculous. And miraculous, indeed, is color television!

★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.



We've Got
'em All!

CBS NBC ABC
DUMONT

Yes, for over a year, WAFB-TV has furnished the only TV programming to the rich BATON ROUGE TRADE AREA. This rich petro-chemical market responds to your sales messages over WAFB-TV because the viewers are among the highest paid workers in the country, with ample free time to spend their money as you tell them to! To cover almost a half million potential customers, buy the only TV station in the capital of Louisiana . . .

WAFB-TV
Channel 28

Baton Rouge, La.

TOM E. GIBBENS

Vice President & General Manager

Represented nationally by
ADAM J. YOUNG, Jr.

important, new

exclusive **RADIO**

FOR NATIONAL



For the first time anywhere in Radio, a group of stations represented by NBC Spot Sales offer full-scale, local community service announcements for listeners to live by . . . for advertisers to sell by.

Virtually every vital service that people need and want is now broadcast on a regularly scheduled basis. To acquaint listeners with the exact times of broadcasts, these stations have printed and distributed over 5 million pocket-size service time-tables to the people in their service areas. (Send for one and see how your product can use these cards for merchandising.)

Advertisers can now do a better selling job by identifying their products or services with specific, related community services. Now, your product can be related with those services that Radio does best and at extremely low cost. For instance:

Farm Service announcements in a midwest market deliver over 4 million weekly impressions at only 38 cents per thousand.

Commuter Train Service in another major market . . . over a million listener impressions each week . . . at 44 cents per thousand.

Weather and Traffic spots in a third market . . . over a million and a half listener impressions weekly . . . 35 cents per thousand.

To saturate markets covering almost $\frac{1}{3}$ the nation's retail sales with service announcements that people are already living by, call your NBC Spot Salesman.



SERVICES ADVERTISERS

Can the people who dial in any of these services
buy your product:

Traffic & Weather
Commuter Trains
Home maker's Service
Flight Service
Ocean Liner Service
School Closings
Farmer's Service
Community Bulletins
Blessed Events

Lost & Found Pets
Ski Service
Mariner's Service
Beach Temperatures
Fishermen's Service
Pollen Count
Scholastic Sports
Shopper's Service
Civil Service Information

If your answer is yes, ask your NBC Spot Salesman
for all the details today . . . you can be on the air
tomorrow.



SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y.

representing TELEVISION STATIONS:

WNBT	New York	WBK	Cleveland
WNBQ	Chicago	KPTV	Portland, Ore.
KNBH	Los Angeles	WAVE-TV	Louisville
KSD-TV	St. Louis	WRGB	Schenectady-Albany-Troy
WNBW	Washington	KONA-TV	Honolulu, Hawaii

representing RADIO STATIONS:

WNBC	New York
WMAQ	Chicago
KNBC	San Francisco
KSD	St. Louis
WRC	Washington
WTAM	Cleveland
WAVE	Louisville
KGU	Honolulu, Hawaii

Chicago
Detroit
Cleveland
Washington
San Francisco
Los Angeles
Charlotte*
Atlanta*

*Bomar-Lourance Associates

SPONSOR Asks...

*a forum on questions of current interest
to air advertisers and their agencies*

At AAAA convention Fairfax Cone said "hucksters" should be voted out of the 4A's. What do you think?

6
3
0

THE PICKED PANEL ANSWERS

By Bernard C. Duffy, president, BBDO, New York



Mr. Duffy

Asking whether or not the "hucksters" should be voted out of the 4A's is like asking whether the "shysters" should be barred from law, or the "quacks" from medicine.

The answer is most surely yes—and all that remains to be done is to decide who is guilty, how guilty he is, how often he is guilty, and whether or not he can be reformed. In other words, what is a "huckster?"

Recently, I know, there was an effort made to take an agency's 4A membership away from it because of a certain campaign that was generally thought to be in violation of all good taste. The agency pleaded that the client insisted upon this kind of advertising that he could not be changed—that another 4A agency was ready to take the account should the agency being questioned resign the account.

This excuse was accepted, and there was some merit to the excuse, but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future.

Yes, I think the "hucksters" should be thrown out.

But I also think that we sometimes tend to emphasize the bad actors in our business so much that we forget what a wonderfully fine business it is. Our "hucksters" may be bums, but they are not criminals. The bad actors in law and medicine go to jail, as they should, for all degrees of crime.

I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too.

By William R. Baker Jr., chairman of the board, Benton & Bowles, Inc.; chairman, 1444, N. Y.



Mr. Baker

Last week in my opening remarks when accepting the chairmanship of the 4A's for the coming year, I complimented my fellow craftsmen in advertising, in distribution and improved product planning. At the same time I suggested that if there were any "hucksters" in the room that they might withdraw. My sentiments are clear, but the problem of improving advertising content is long-range and difficult.

This is especially true since the weight of some of our "half truth" advertising seems to pay off for advertisers. Client as well as agency must

share in the responsibility for content. In the last analysis an agency is only doing what the advertiser permits or may even instigate.

Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's, rather than risking the loss of some of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation.

By Victor Ancona, advertising manager, American Machine & Foundry Co., New York



Mr. Ancona

I had assumed all along that whatever qualifications an agency had to have for membership in the AAAA, one of them would certainly and naturally be the ethical conduct of the applying

agency. Fairfax Cone's remarks at the 36th annual meeting, that "we have hucksters in our own association" came as a surprise, simply because I had such a high regard for the 4A's.

It takes leadership for anyone like Mr. Cone to come forward and speak the truth. I have little hope that the guilty agencies will repent if expelled from the association and I am sure Mr.

Cone deplores the huckster *in or out* of the AAAA. The moral and ethical fibres needed for the conduct of a personal or business life do not come about through policing methods. We, advertisers and agencies alike must search our own souls and act accordingly. Education of the young at home, school and in apprenticeship will help, but more importantly, a social climate that rewards the practitioners of the Good Life is the only incentive that will stamp out the huckster in advertising as in any other life endeavor.

To cry out indignantly because our fellow men have erred is a natural reaction. It momentarily clears the air, it disassociates us from the guilty ones, but it rarely cures the causes.

We must dedicate ourselves to the one herculean task of *proving* that it is not good business to mislead people. Only if each of us is *determined* to practice and radiate truth in advertising can we polarize the thinking and actions of others to this concept and thus make it a universal reality.

Any questions?

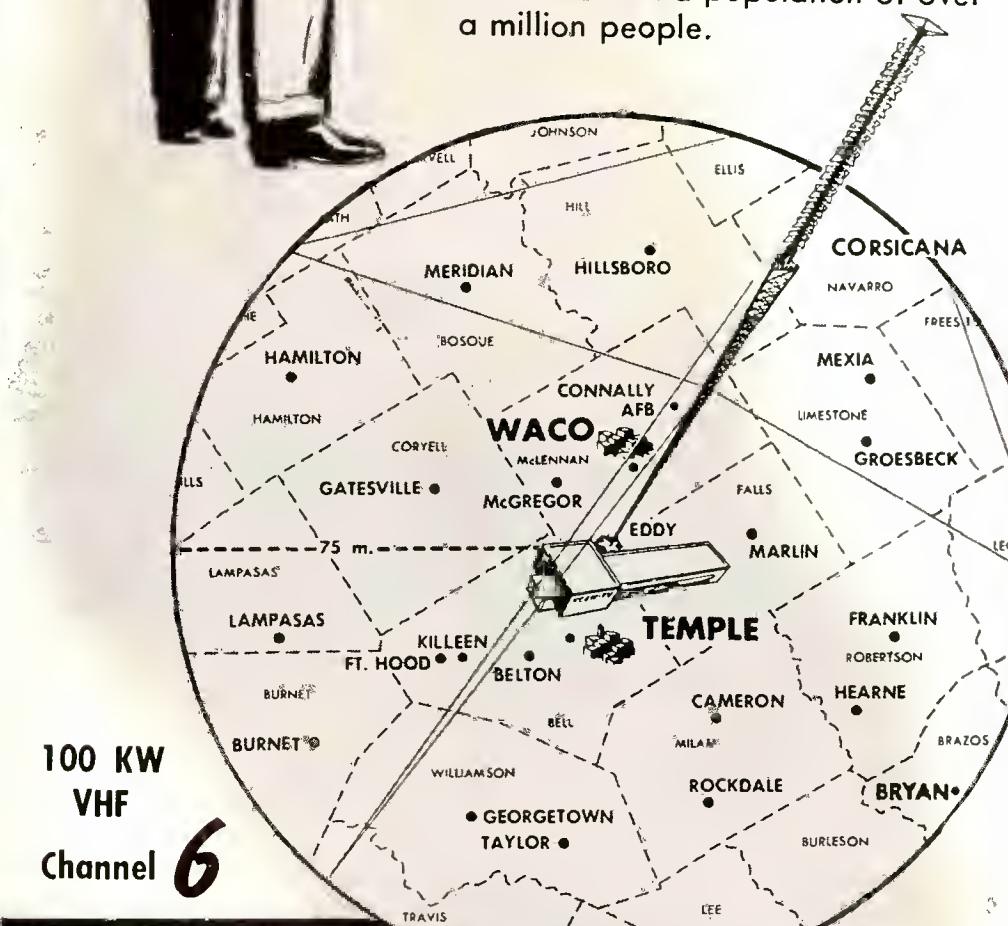
SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Upcoming questions include: "How can sponsors take better advantage of cost-saving tv production techniques?", "How do you use cumulative ratings in considering radio buys?" and "How can the local advertiser use tv successfully?" Answerers of these questions will include advertisers, agency personnel, station representatives and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can be either of general interest, or related to some specific air advertising problem.



THE POSTMAN IS ALWAYS RINGING at KCEN-TV

... Bringing Letters of
Praise from a Vast, Re-
sponsive Audience

The Rich Temple-Waco Market
Listeners write from every
county and town in the Heart
of Texas area, expressing
enjoyment of KCEN-TV programs
and reception, and even from areas
far beyond engineers' original cal-
culations of coverage. Your sales'
story covers a radius of over 100
miles . . . and a population of over
a million people.



100 KW
VHF
Channel 6

KCEN-TV

P. O. Box 188, Temple, Texas

Phone—3-6868

George P. Hollingsberry Co.—Nat'l Rep.
Clyde Melville Co.—Texos Rep.



NIBC

INTERCONNECTED

Advertisers Now Reach All
the Temple-Waco Market

17 MAY 1954

87



KHQ-TV films evacuation of Spokane for Civil Defense

What does a city look like when it's being evacuated in time of emergency?

For the first time Civil Defense workers across the country soon will be able to see how a city reacts to the "Red Alert" from a film made by KHQ-TV, Spokane.

Late last month Spokane Civil Defense officials staged "Operation Walk-out"—the first emergency evacuation of an entire city in this city of 180,000. From three locations KHQ-TV cameras recorded different phases of the evacuation.

While KHQ-TV was making the film, tv viewers at home and KHQ radio listeners saw and heard a description of the evacuation.

Nerve center of the air operations was the KHQ-TV mobile unit at Howard and Sprague—a main artery of pedestrian traffic. Atop the mobile unit a camera followed the progress of workers in stores and office buildings as they left the buildings and went to the evacuation points where, in time of an actual emergency, city

buses would be stationed to take them out of the city.

More than 11,000 workers were evacuated from the city's downtown area in eight minutes.

Another camera was atop the nine-story Spokane & Eastern Bank Bldg. at Riverside and Howard, heart of the city and its busiest intersection. This camera picked up nurses as they left the Paulson Medical Dental Bldg. for pre-appointed posts at city schools designated as field hospitals.

One camera, equipped with a telephoto lens, showed viewers the jet interceptor squadron from nearby Geiger Field as it swept over the city to intercept the bombers. A few moments later the bombers appeared, dropped leaflet "bombs" over the city—also recorded by the camera.

Meanwhile, in the Spokane Air Defense Filter Center, KHQ-TV cameras televised CD workers plotting the course of "enemy" bombers on the Filter Center's map. Announcers explained operation of the Center. ★★★

KHQ-TV camera in Air Defense Filter Center follows plotting course of "enemy" bombers



WTOP-AM-TV compromises on split am-tv operations

WTOP-AM-TV, Washington, D. C., has come to a compromise on the problem of whether to have separate am and tv staffs or whether to operate as a single entity with the staff members assigned duty on both stations.

Last month the Capital City station set up the radio and tv stations as separate organizations. But the non-competitive units—engineering and general services—are centralized and operated as a unit of WTOP, Inc.

"In setting up our radio and television stations as separate organizations," John S. Hayes, president of WTOP, Inc., told SPONSOR, "each is given the opportunity to concentrate on and develop its particular advantages in a free, competitive spirit.

"We think we have found a way to allow constructive competition plus freedom for each medium to develop its own unique powers," Hayes concluded.

Heading the radio division is Lloyd Dennis who will be vice president for radio. He's been with WTOP since 1937, was formerly vice president in charge of programs for WTOP-AM-TV.

George Hartford will be vice president for television. He has been with WTOP since 1948 and vice president in charge of sales for radio and tv since 1951.

Clyde Hunt, with WTOP since 1932, former vice president in charge of engineering, becomes vice president for engineering.

Director of general services (accounting, administrative, etc.) is Lawrence E. Richardson who has been with WTOP-TV (then WOIC) since 1950. ★★★

Briefly . . .

Omaha's first locally-produced all-night telethon, *On Stage for Cerebral Palsy*, produced an estimated \$135,000 for residents of Eastern Nebraska and Southwestern Iowa, according to John Dickman, national telethon chairman for United Cerebral Palsy Association and Mrs. Ben Cowdery, president of the Omaha chapter. WOW-AM-TV aired the telethon which featured Ben Alexander, *Dragnet* star, and Toni Gilman, radio-tv actress.



Goldenson gives check to UCP poster boy

Meanwhile, in New York, Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., is shown (above) presenting a check to Charles Stohlberg. The check represents Cerebral Palsy contributions from 100% of United Paramount's personnel. Stohlberg, this year's Cerebral Palsy poster child, accepted the check for the United Cerebral Palsy drive, being held this month. Nearly all the nation's radio and tv stations are helping the CP campaign in various ways.

* * *

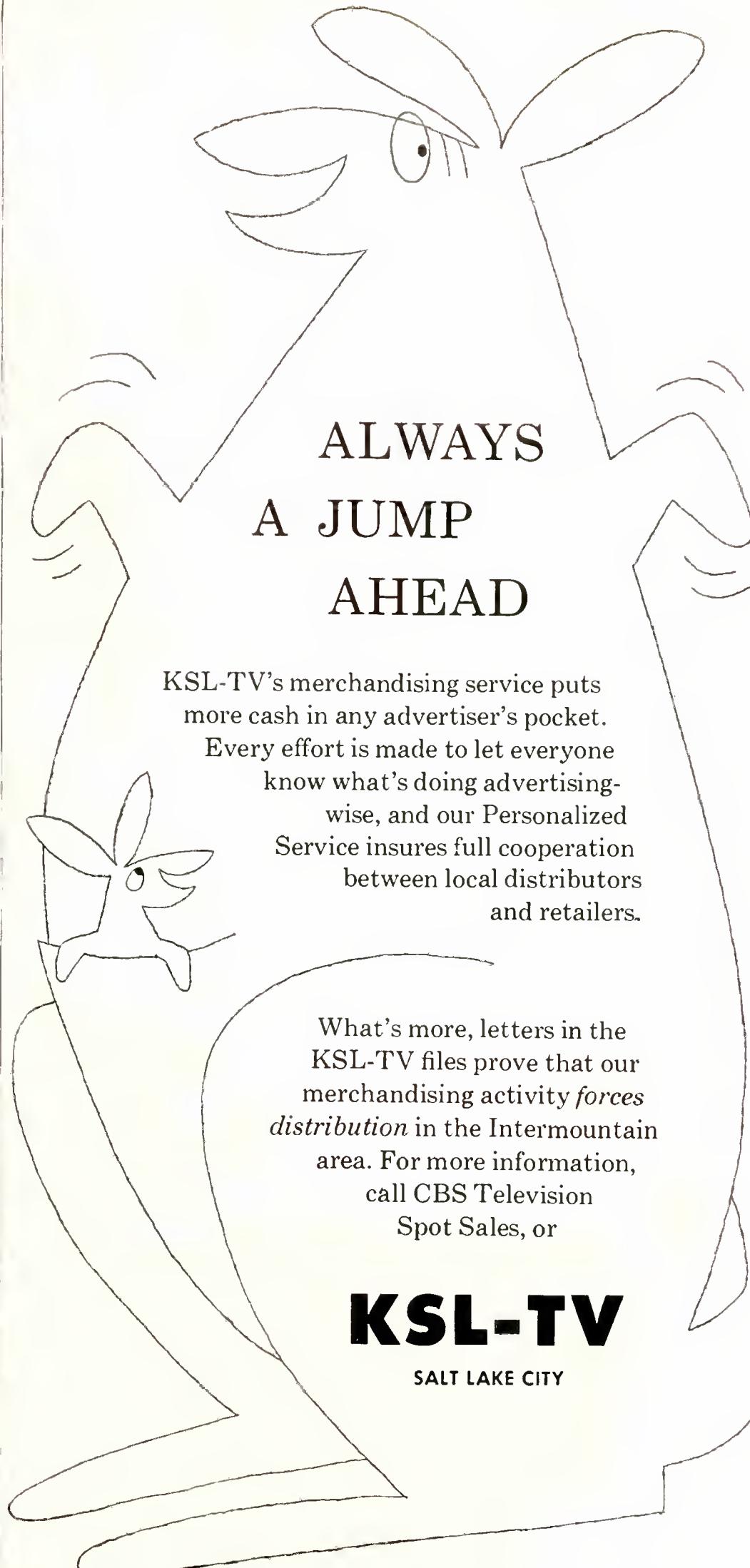
Add this to your list of special events: Pancake Festival. Yup, there was one recently in Carlisle, Pa. During the three-day flapjack frivolities (a money-raising project for Carlisle charities) Aunt Jemima appeared on



Aunt Jemima gives WTPA viewers pancake tips

WTPA, Harrisburg's *Look What's Cooking* program and discussed the finer points of making pancakes with Charles Shwarz of Quaker Oats and Pauline Cooper, WTPA home economist (above).

(Please turn to page 143)



ALWAYS A JUMP AHEAD

KSL-TV's merchandising service puts more cash in any advertiser's pocket. Every effort is made to let everyone know what's doing advertising-wise, and our Personalized Service insures full cooperation between local distributors and retailers.

What's more, letters in the KSL-TV files prove that our merchandising activity *forces distribution* in the Intermountain area. For more information, call CBS Television Spot Sales, or

KSL-TV
SALT LAKE CITY

Serving 39 Counties in Four Western States

static on the grapevine but



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y.

*Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte* Atlanta**

*Bomar Is. and All Cities

**REPRESENTING
TV STATIONS:**

*WNBT, New York
WNBQ, Chicago
KNBH, Los Angeles
KSD-TV, St. Louis
WNBW, Washington
WNBK, Cleveland
KPTV, Portland, Ore.
WAVE-TV, Louisville
WRGB, Schenectady-Albany-Troy
KONA-TV, Honolulu, Hawaii*

**REPRESENTING
RADIO STATIC**

*WNBC, New York
WMAQ, Chicago
KNBC, San Francisco
KSD, St. Louis
WRC, Washington
WTAM, Cleveland
WAVE, Louisville
KGU, Honolulu, Hawaii*

here are the facts

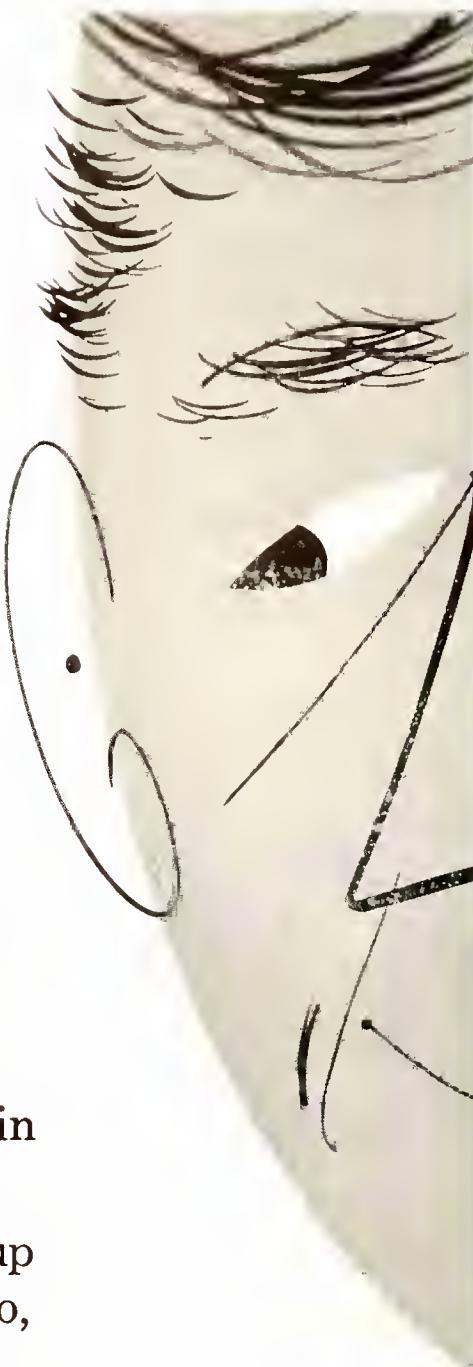
Effective September 1, 1954.

NBC SPOT SALES will represent the Crosley Group stations on the Pacific Coast and in Detroit.

THE CROSLEY GROUP Sales Offices will represent all the NBC Spot Sales radio and television stations in Cincinnati, Dayton and Columbus.

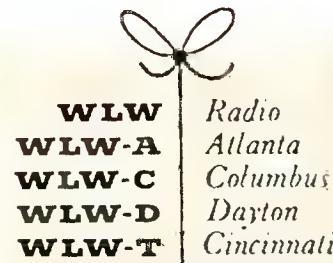
There is no change in representation of Crosley Group stations by Crosley Sales Offices in New York, Chicago, Cincinnati, Dayton, Columbus, Atlanta.

.. and no change of station ownership or management.



CROSLEY BROADCASTING CORPORATION, CROSLEY SQ., CINCINNATI, OHIO
NEW YORK • CHICAGO • DAYTON • COLUMBUS • ATLANTA

the **CROSLEY GROUP**



METROPOLITAN

(Continued from page 53)

Metropolitan has found that in some cases returns from a particular station do tend to fall off. About the only way to really tell if the market has been saturated is to try the same time on another outlet. If returns from the new station pick up, it indicates that it is reaching a "fresh" audience. Metropolitan emphasizes that it's no disgrace for a station to be dropped from the schedule.

There is no set time limit and Met-

opolitan has no formula for determining when and if stations ought to be changed in a particular market.

If all stations air the same announcements, why doesn't Metropolitan buy only network?

The company likes spot radio for two reasons.

In the morning (when there's not too much television competition) people want to hear the local news, the local weather report. Did the school board vote teachers higher salaries? Where was the fire last night? Should I wear a coat to the office? Then, too, some

local newscasters have a more loyal following than a "name" network announcer.

2. Local radio lets Metropolitan cooperate with authorities in times of local emergency. For instance, several years ago there was a polio scare in one section of the country. Metropolitan was able to cancel the scheduled health messages in the affected cities and substitute information on polio. Last year the Red Cross was anxious to enroll civilians in its student nurse courses. A limited number of announcements brought far more applicants than had ever been received. When a tornado ripped through Massachusetts last year scheduled copy was killed and information about the tornado substituted.

Metropolitan almost makes a point of *not* selling insurance in its announcements. It's a huge company with a lot of prestige and it wants its advertising to reflect that prestige. This explains its preference for 15-minute news programs.

It could buy two five-minute shows with what it pays for one 15-minute program. Or the company could save still more money by using participations.

But Metropolitan sticks to the 15-minute news programs because it believes that type of program offers a public service in a dignified manner. It feels you need 15 minutes for both world and local news, weather, and the two health and welfare messages.

About 85% of Metropolitan's programming is in the early morning. Besides time periods, other factors Metropolitan looks into include station coverage, power, cost-per-1,000—in short, the same facts most sponsors want.

Since insurance is a business founded on statistics you'd expect Metropolitan to have great piles of qualitative radio research to back up its reasons for buying what it does. Outside of the usual time buying data, however, the company has relatively little statistical information. For one thing the company is selling good health. This is a long-range proposition, and only the actuary tables for years from now will help show how successful the good health messages have been.

Some measure of a station's vitality can be measured by the number of requests for booklets that it produces. But company officials don't take these



Women almost fought to buy!

- 5 announcements exclusively on WBAM on Sunday, March 7, 1954 drew an estimated 6 to 8 thousand women to Montgomery's Largest Department Store* on Monday, March 8, to buy 720 pairs of hose!
- Advertiser was forced to buy 5 more announcements to apologize to customers who could not be served!

*Name of store on request.

740 KC **WBAM** 50,000 W
MONTGOMERY, ALA.

Call Collect Ira Leslie—WBAM National Sales, Birmingham 6-2924
RADIO REPRESENTATIVES, INC. • NEW YORK, CHICAGO, HOLLYWOOD

STRIKING AUDIENCE with Billions* to Spare

WNAX-570 has just completed its 5th Annual 5-State Bowling Tournament, the largest sports promotion ever undertaken by an American radio station, with prizes of \$27,000 in cash and \$6,000 in merchandise.

9195

9,195 male bowlers scattered pins all over Big Aggie Land. Regional tournaments were held in Fargo and Bismarck, North Dakota; Aberdeen and Sioux Falls, South Dakota; Columbus, Nebraska; and Sioux City, Iowa. 168 finalists went so far as to fly, drive or walk a total of 61,214 miles to take strikes at top honors in Sioux Falls.

SO?

So we think it's important to advertisers. The Tournament demonstrates our vast coverage, shows that when you set up commercials in our alley, the Big Aggie Land audience (potential over 2 million) gets out and does things. Spare a moment to talk to the Katz Agency.

*Effective Buying Income (Sales Management est.): \$2,918,419,000



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTW-Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population and \$653 million in '52 retail sales.

figures as the final answer. Part of a station's success depends on the popularity of the booklets offered. Then, too, the region a station is in is a factor. A book about the common cold will be of more interest to Boston and New York listeners and they would respond in far greater numbers than would listeners in Miami.

During 1953 almost 740,000 requests for booklets came directly from

radio stations. Yet this doesn't tell the whole story because an unknown number of people, after hearing about the booklet on the radio, asked their Metropolitan agents for copies.

The first booklets to be issued by the company's Health & Welfare Division came out the same year the division was set up, 1909. Since then more than one booklet every second has been distributed. During 1953

the total number of booklets given away was about 31 million—considerably more than one-a-second average (there are 31,536,000 seconds in a year).

The 10 most popular subjects of booklets (in alphabetical order): Allergies, arthritis, cookbook, *Food for the Family*, *Overweight & Underweight*, *Preparing to Make the Most of Older Age*, rules for good health, taking care of patients at home, *Understanding Your Child, Your Heart*. Least popular: *How's Your Driving?* Metropolitan reasons people are interested in things that affect them closely—*their own health, their children's proper growth*. (Driving is not as close to listener interests, it seems, as health.)

Cost of the booklets is borne entirely by the Health & Welfare Division. This division writes the booklets and assists in checking the health hints offered in Metropolitan's radio announcements.

Copy for the radio messages is drafted by Y&R, with Henry Geyelin, Metropolitan's advertising manager, assisting. After it's written, copy usually is checked not only with the Health & Welfare Division but also with specialists on the particular subject.

Every piece of radio copy contains these three elements:

1. Information about the symptoms and/or facts related to a common cause of death or a problem such as safety.

2. A hopeful note such as information related to the advances made and being made by medical science.

3. Stress on the importance of consultation with a doctor.

Preparation of copy takes much longer than copy for tangible products, such as soap or cigarettes. Here's a rough outline of the steps followed in preparation of copy:

First, research. Intended to uncover any new treatments or helpful information that might benefit the public.

Second, medical clearance. Metropolitan medical men are consulted as well as specialists. This is an exacting job because the company must have the opinions of the most prominent men in each field to obtain the latest, the most helpful and accurate information.

Third, further research. This may involve the reconciling of opinions of



KMAC
HOWARD W. DAVIS, Owner
27 YEARS OF SERVICE

SAN ANTONIO, TEXAS
5000 WATTS
ON 630

KLBS
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.

HOUSTON, TEXAS
5000 WATTS
ON 610

The Biggest Buy in the Biggest State!



Ask the Walker Representation Co., Inc.

all interviewed. Rewrites are the rule rather than the exception.

Fourth, statistical clearance. Metropolitan's statistical department is consulted and outside sources also may be contacted.

After all this you might expect the copy to sound like paragraphs from a college medical book. But it doesn't. Here's a recent opening and closing message:

Opening: "Authorities say that our greatest hope for the cure of cancer is *early* diagnosis and *exact* diagnosis. Fortunately, this hope is being realized in a substantially larger number of cases each year. Patients can do much to accelerate this progress. So, here is today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: *Learn cancer's early warning signals and go to your doctor promptly should you notice any of them.* These signals are listed—Metropolitan's booklet *What You Should Know About Cancer*. If you send a post card to _____, Station _____, a free copy will reach you promptly by mail."

Closing: "The reason why cancer is often called 'a silent sickness' is because its early symptoms may be hardly noticeable. Moreover, it may cause no pain or discomfort at the start. Yet, there are certain warning signs to which we should all be alert. Some of these are persistent indigestion, persistent hoarseness or cough and any sore that does not heal, say, within two weeks. Do you know the other signals which may mean cancer? If not, then we suggest that you follow today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: *Learn cancer's early warning signals and go to your doctor promptly should you notice any of them.* Metropolitan's booklet, *What You Should Know About Cancer* gives a complete list of possible cancer signs. It also contains many reassuring facts about the chances of cure when cancer is diagnosed and treated early. Simply send a post card to _____, Station _____, and a free copy will reach you by mail."

During the week that the cancer messages were used, there were six different "good hints for good health" about the disease. While these six health hints are almost pure "public service," Metropolitan is the first to

admit that they also help sell insurance. Jerry Crowley, who is Metropolitan's advertising promotion manager, puts it this way:

"Our advertising is planned to increase the prestige of the company and the acceptance of its agents. The campaign is an educational program designed to benefit everyone it reaches as well as the company.

"Advertising, therefore, must be closely related to selling. I think you'll agree, for instance, that if an agent representing the Metropolitan and an unknown company approached a pros-

pect, the man from the unknown company would have by far the most difficult time.

"The basic objectives of our advertising program were set in 1922 and have been adhered to ever since. Harry Fiske, who was then president, wrote in explaining the reason for the beginning of the advertising campaign that it was promoted by 'a desire to spread widely the knowledge of health and the ways of conserving it, that people may live longer, happier lives'."

(Please turn to page 98)

BMI For Service in TV

Service continues to be one of the basic theme songs at BMI. Not only are its facilities offered to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors, and everyone in TV concerned with music and programming.

This service is apparent in the day to day activities of BMI and is provided in many forms, such as:

- ④ Assistance in the selection or creation of music for theme, background, bridge, cue or incidental mood music
- ④ Aid in music clearance
- Help in protecting music ownership rights
- Answers to questions concerning copyrights, music right for future residual usage and help in solving all other problems concerning the use of music in TV

*Let BMI give you the
TV Music Story today*

Call or Write BMI TV SERVICE Department

BROADCAST MUSIC, Inc.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Hillbillies are Big Business!

For the first time on
TV!

1/2 Hour Hillbilly VARIETY Show

Now available for regional and local distribution
featuring JIMMY DEAN AND THE TEXAS WILDCATS,
MARY KLICK, PETE CASSEL, QUINCY SNODGRASS,
THE ECHO INN CLOGGERS,
THE KENTUCKY RUNNING SET,
and a host of other hillbilly luminaries.

CONNIE B. GAY'S

TOWN AND

TV'S FIRST AUTHENTIC HILLBILLY EXTRAVAGANZA

This jumpin' Jamboree called TOWN AND COUNTRY TIME currently appears regularly on over 1800 radio stations throughout the country. And hillbilly music fans don't just listen — they're loyal to the core! They can't wait to see Jimmy Dean, the Texas Wildcats, Mary Klick, Pete Cassel, and Quincy Snodgrass on TV. (On a recent local broadcast the listening audience was asked casually whether they would like to see TOWN AND COUNTRY TIME on TV.—A flood of mail inundated the studio. We'll show you the letters!)

What an astute sponsor can do with this powerful merchandising set-up should make his sales force jump and sing "Bimbo." We've got Jimmy Dean records, Jimmy Dean autographed photos, Jimmy Dean personal appearances and a host of other sales-compelling plans up our sleeve.

Why not call PL 7-0100 today and get the whole story and an audition print on your desk tomorrow.

SINGING!
COMEDY!
DANCING!



\$700,000,000 Ain't Hay!

Last year, hillbilly sheet music and record sales topped seven hundred million dollars . . . hardly alfalfa !

There are over two thousand disc jockeys, *selling in every major area of the United States*, who play hillbilly tunes regularly. (No wonder TENNESSEE WALTZ, COLD COLD HEART, CANDY KISSES, GOOD NIGHT IRENE, and ON TOP OF OLD SMOKEY, are among the all-time best sellers in the music industry and RICOCHET, CROSS OVER THE BRIDGE, CHANGING PARTNERS and SECRET LOVE are current whistling favorites with the populace.)

It has been estimated that 50% of *all popular records sold* are hillbilly songs.

Astounding?

Not to CASH BOX which in a recent issue devoted exclusively to the hillbilly selling rage, declared: "America's regional music has become America's *national music!*"

The deeper a city slicker gets into the hillbilly phenomena the faster his head swims in thousand dollar bills. One "country music" singer has peddled 19 million records in the last 15 years. In 1953 a group of eleven hillbilly artists grossed just under \$8,000,000. A local hillbilly radio show *charges admission* to see the program broadcast and turns away thousands every Saturday night! (A portion of the show is carried on a network to a national radio audience estimated at ten million.) A leading tobacco company has been a hillbilly sponsor for over 20 years. *One popular hillbilly performer even ran for Governor!*

COUNTRY TIME®

Radio's Fabulous Hillbilly Variety Show
Currently Appearing on 1800 Radio Stations!


JIMMY DEAN AND THE TEXAS WILDCATS — Handsome Jimmy Dean, star of TOWN AND COUNTRY TIME, is one of the top country music artists in America. His recording of "Bumming Around" hit the list of top tunes for 17 consecutive weeks in 1953!

America's Leading Distributor of Quality TV Films

**OFFICIAL
FILMS, INC.**

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

This same philosophy explains why requests for booklets aren't used as leads to insurance prospects.

"Admitting that our desire is to increase life expectancy, for both business and social reasons, then it follows that the program would not be completely effective unless it resulted in distribution of a maximum number of pamphlets. I am sure the requests for pamphlets would fall far below the present level if they were used as sales leads."

"This is rather obvious.

"I know I don't write for a pamphlet many times because I think that the next morning someone will be trying to sell me the product advertised. There is a great public relations value in being in a position to give something without immediately asking for something in return. Certainly the prestige of the company and its agents is increased because we are in a position strong enough to follow the practice."

In the case of some offers made over the air by certain advertisers it has been found that most responses came from people in the lower socio-economic levels. The middle- and high-brows seem to take a cynical attitude toward offers and aren't so active with their pens.

This doesn't hold true for the Metropolitan booklet offers. The insurance company officials explain that they have as many requests coming from high-income as from low-income groups. They attribute this to the fact that everyone is interested in himself, in his own health. The president of a giant manufacturing enterprise is just as concerned — possibly more concerned—about, say, his heart as the lowliest laborer employed by him. So the president will write in for the booklet that promises him helpful information.

Metropolitan promotes its advertising, explains to agents and employees why it advertises the way it does and how agents can take advantage of the campaign.

Crowley as advertising promotion manager sends out 600,000 leaflets every four months publicizing the local broadcasts. The leaflets list the station and time of the company-sponsored newscasts and usually are redistributed by the local agents to their policyholders and prospects.

Even the network broadcasts are brought down to the local level by having the programs originate from various cities at different times of the year. Some event of national interest in the city is usually the basis for the broadcast. For example, when Detroit celebrated its 250th anniversary, Allen Jackson originated his broadcast from that city. The district manager gets recognition for the local broadcast of the network shows.

In Rock Island recently the personnel of the Metropolitan office were invited down to the station's studios to watch the 7:00-7:15 a.m. news show. (The company served breakfast afterward.) Crowley says the results were exactly what he had hoped for. It made the personnel feel as if they were on the inside—they knew what it was all about. So successful was the Rock Island promotion that Metropolitan plans to use the idea in other cities.

The current Metropolitan radio campaign began in June 1946 on 37 stations and with a budget of \$650,000. It followed an 11-year hiatus from radio. Now Metropolitan is on the air year-round: as much time is bought in summer as during the winter.



Last year, Kansas farmers fertilized their fields and harvested more wheat than any state in the union—worth over \$77 million! You too can harvest a bumper crop of Kansas sales—but you've got to fertilize! How? With advertising—WIBW radio advertising that gets right to the roots of Kansas farm life.

You see, Kansas is a state of farmers. And the best way to fertilize 'em is to put your selling message on the radio station they listen to most*—WIBW.

* Kansas Radio Audience '53.

WIBW-CBS Radio, Topeka, Kansas

Ben Ludy, Gen. Mgr. WIBW, WIBW-TV, KCKN

Rep.: Capper Publications, Inc.



ONE PROGRAM OFFER OF THIS PHOTO BROUGHT OVER 3000 REQUESTS!

Three announcements on a 7:15 Sunday morning WFAA broadcast offering this photo of The Early Birds netted in excess of 3000 requests.

Mail pull was from 589 towns. 90.14% were post-marked from outside "sleeping-in" Dallas and Fort Worth. 38.5% bore rural route or box numbers. For the advertiser reaching for a rural market this Early Bird Sunday show is an extraordinary value at Class C rate.

Quaker Oats' *Aunt Jemima* sponsors The Early Birds in three quarter-hour segments a week. 92,700 cards received in an *Aunt Jemima* drawing

show The Birds' weekday pulling power. Pulse rates The Early Birds first in every quarter-hour.

The Early Birds are the oldest breakfast variety show on the air. March 24, with their 7670th consecutive broadcast, WFAA celebrated the beginning of The Early Birds' 25th year.

If you'd like to know more about how Texans love and listen to The Early Birds — just ask a Petry man.

One of a series: WFAA's established leadership in the Southwest

ALEX KEESE, Station Manager
GEORGE K. UTLEY, Commercial Manager
EDWARD PETRY & CO., National Representative
Radio Services of The Dallas Morning News



Metropolitan's first radio campaign began only three years after it started its first national advertising campaign. In 1925 as the first insurance firm to use radio—Metropolitan bought early-morning radio. Really early morning it was, too: 6:15 a.m. It was a program of setting-up exercises conducted by Arthur Bagley from a studio in the Metropolitan Tower at 1 Madison Avenue in New York.

The exercises were broadcast over WEAF (now WNBC) and two other East Coast stations for an annual cost of \$100,000 (magazines got \$603,000

in those days; now magazines get the same amount as radio). By 1935 the program was carried on eight stations, cost \$904,000. The company thought the cost of continuing it would be prohibitive and so, from 1935 to 1946, most of the ad budget wound up in magazines.

Theme of the radio campaign is still set by the magazine schedule, at least in part. Each month, the Metropolitan printed ads take up some health and welfare subject—say child care. During one of the four weeks in that month, the radio campaign will

stress child care also and offer child care booklets.

Now in 14 national magazines, Metropolitan runs 13 ads yearly in the weekly publications (*Saturday Evening Post*, for example) and 12 ads yearly in monthlies (such as *National Geographic*, *Ladies' Home Journal*, etc.). Metropolitan spends less than \$200,000 annually in newspapers. The only newspaper advertising it does is the publication of its annual report and, in small town papers, notices—like an agent's change of address.

"Metropolitan doesn't have a closed mind toward television," says Ad Manager Geyelin. "We accept it as a powerful medium and in fact are constantly looking for the right program. We have not found a program format that in the opinion of all concerned would be suitable for us. There is, too, the question of budget as undoubtedly television would require a drastic revision of our present media list."

The company is visual-impact conscious even without tv, however. The Health & Welfare Division has a large catalog of films and these are offered to tv stations for showing. Last year they were shown to a total audience of 20 million—and 14.4 million of this was a television audience. A School Bureau arranges for film showings in classrooms and before P-TA's.

The first Metropolitan film, called *One Scar or Many?* was made in 1926.

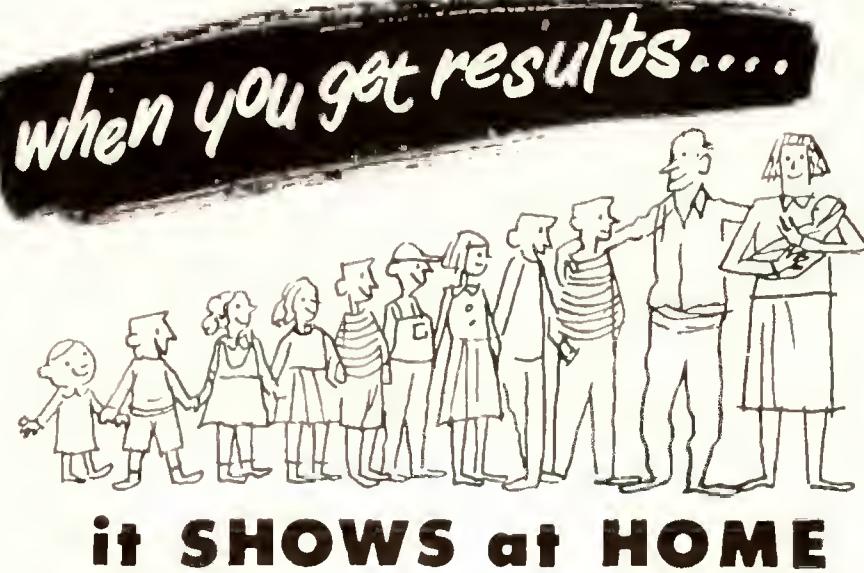
Metropolitan officials point out that they consider the Health & Welfare activities as public health education, not as part of the company's advertising program. They add that Metropolitan engages in many forms of health promotion. The Group Division, for instance, distributes health and welfare material for use on industrial bulletin boards.

Metropolitan offers three basic kinds of insurance service: ordinary, industrial, group.

The industrial and group services sometimes are confused by laymen.

Industrial insurance includes nearly all life insurance policies of \$1,000 and under bought by individuals. The name given to this type of policy stems from the fact that most of the policyholders are industrial workers. Premiums are paid weekly to a Metropolitan agent who calls at the home of each policyholder to collect; the weekly premiums are small, average about 25c.

(Please turn to page 104)



They know at home! In Topeka, WREN does the selling job. That's because WREN offers BOTH a powerful signal to wealthy Eastern Kansas farm folk, plus foremost listenership with Topeka's metropolitan audience. Survey-wise and sales-wise, there's plenty of proof that more people listen more hours to WREN than any other station in Topeka.

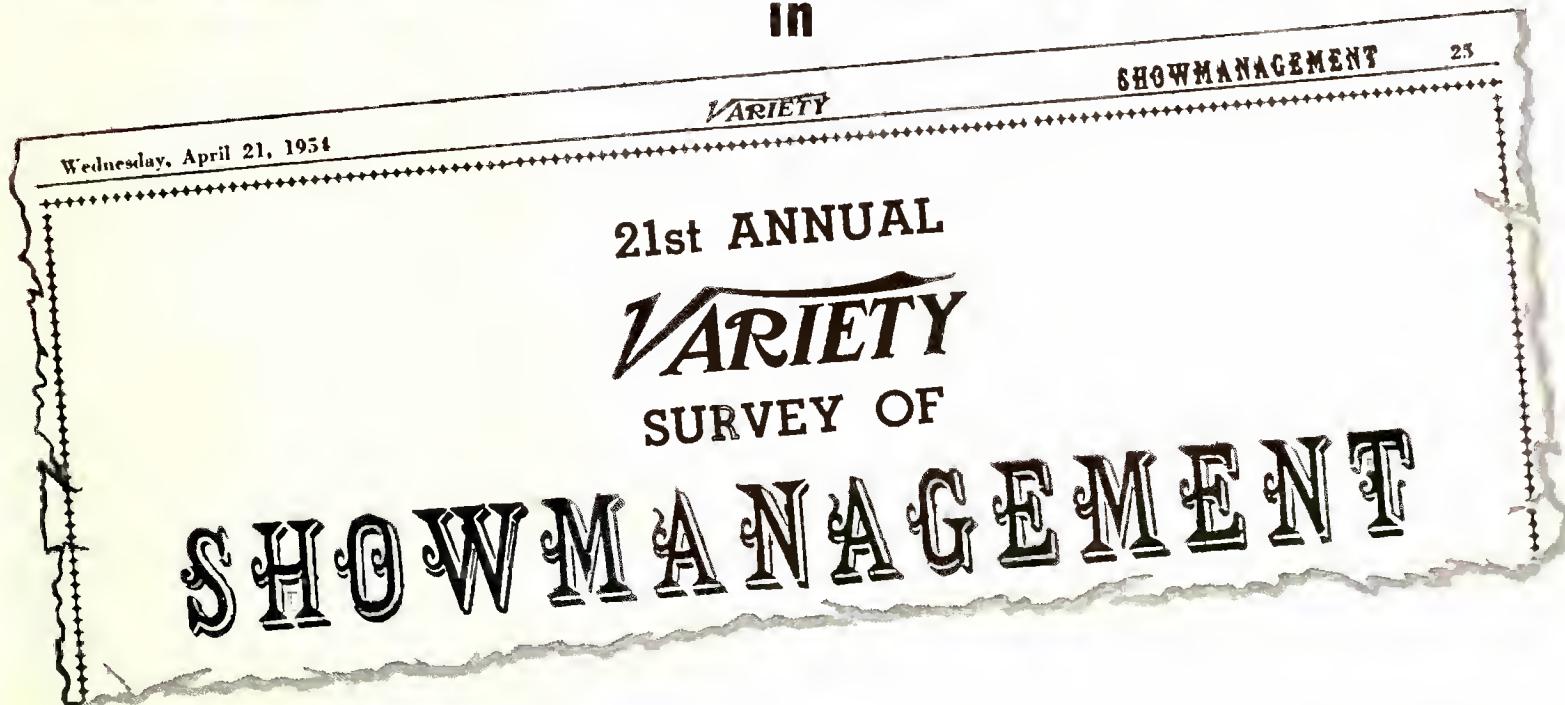
TOPEKA, KANSAS



5000 Watts—ABC

Weed & Co.

WSM Wins Top Programming Award in



THE CITATION

"There's gold in them thar hills, and out of music of the hill country, WSM has mined itself a mint of billings, and an 18-carat position among radio stations of the nation. More than that, a solid-gold niche in the pop music business, as a maker of hits, a discoverer of talent, and proud pappy of country-style music that's such an important ingredient on the air everywhere, and in jukeboxes coast-to-coast.

"WSM's unique position is no accident. It's the result of its continuing conviction that radio is healthy and important, and backing up of that conviction with year-after-year investment in live programs, live talent. The Nashville Story which has made this southern city one of the major pop music centers of the U. S. A., is largely the WSM story.

"This is the station that today has on its talent payroll 241 — count 'em — 241 performers. This is the station that last year fed nearly 1,000 individual programs to the networks. And this is the station that not only programs coast-to-coast via its flock of network feeds, but also, in a sense, programs hundreds of indies all over the country, through the hundreds of disks cut each year on dozens of labels by its big battery of talent.

"More and more, AM stations are giving up their roles of discovering and developing new talent — except for an occasional WSM which finds and builds stars like Snooky Lanson, and

when it loses them to New York or Hollywood, goes right out, scouts the hills and towns, and comes up with new ones.

"Institutions like 'Grand Ole Opry' are just a small part of the WSM operation. In fact, while country music is the mainstay of WSM's programming, it's not so widely known that WSM also does a fine job in programming other types of music — jazz, standards and even classical.

"Disk jockeys and turntables are a necessary and important part of AM broadcasting in era of video, but in the WSM story there's a mighty moral for some other bigtime stations. Maybe the small stations can't afford it, but there certainly are a couple of dozen other big-city stations in this country that would find themselves winning new audiences and bigger ratings by going in for the big sound, the live sound. Their battle-cry could well be: bring 'em back alive."

The Showmanagement radio entries, though solid and comprehensive, too often lacked the necessary spark and vision vital for growth. True, there were the exceptions, as with WSM in Nashville, which once more demonstrated that its unique position in the broadcasting industry and the music biz is no mere accident. For WSM still holds the conviction that radio—big, live radio—is healthy and important. Equally as important

WSM Nashville

Clear Channel • 50,000 Watts

FOUR BIG PLUSSES - TO OPE



SELL AMERICA TO YOUR SALES



Here are four of the most effective tools ever designed for the most effective vehicle in all advertising. No other network can match any one of these tools—yet Mister PLUS operates all four of them for clients of the MUTUAL Network.



STATION-PLUS

A network of 570 radio stations, far and away the largest of all—to bring your sales voice closest to the most people in the most markets in all the 48 states.



MARKET-PLUS

A total of 328 markets where no other network has a station, where other media penetrate but sparsely—and where Mutual is a home-town neighbor to 8,000,000 radio families.



SPONSOR-PLUS

A steady rise in client endorsement—more and more stations per hookup (up 34%, '54 vs. '51), more and more dollars in program-time billings (up 10%, '53 vs. '52).



VALUE-PLUS

A steady decline in cost-per-thousand (lowest of all networks in average evening commercial)—with actual delivery of more radio homes than Top-Ten programs reach.

MUTUAL

the network for radio PLUS



New York LO 4-8000

Chicago WH 4-5060

Los Angeles HO 2-2133

The agent who collects the industrial premiums has his own debit (insurance company word meaning "route"). By personally collecting the premiums, the Metropolitan agent knows when policyholders might be ready to buy more insurance. He also keeps tabs on the family welfare, hands out the Health & Welfare Division booklets that policyholders request.

Group insurance is bought by companies usually manufacturing companies for their employees. The company pays the premiums.

Ordinary life insurance isn't always "ordinary." Nor is it always straight life. It frequently is an endowment policy, annuity policy or some other kind. Ordinary life includes insurance protection paid for by individuals on policies of more than \$1,000. There's no upper limit; you can have a \$1 million "ordinary" life policy. Premiums usually are paid at fixed intervals from monthly to yearly by mail.

Of the \$56.1 billion worth of insurance in force with Metropolitan, \$26.2 billion is ordinary, \$18.6 billion is group and \$11.2 billion is industrial. During 1953 Metropolitan wrote \$4.2 billion worth of new insur-

ance. This new insurance is about equal to the total amount of all insurance in force by America's 12th-largest insurance company.

In the industrial insurance field, Metropolitan has these competitors: Prudential (with \$8.1 billion in industrial insurance); John Hancock (\$2.9 billion); NL&A (\$2.2 billion), and American National (\$1.3 billion).

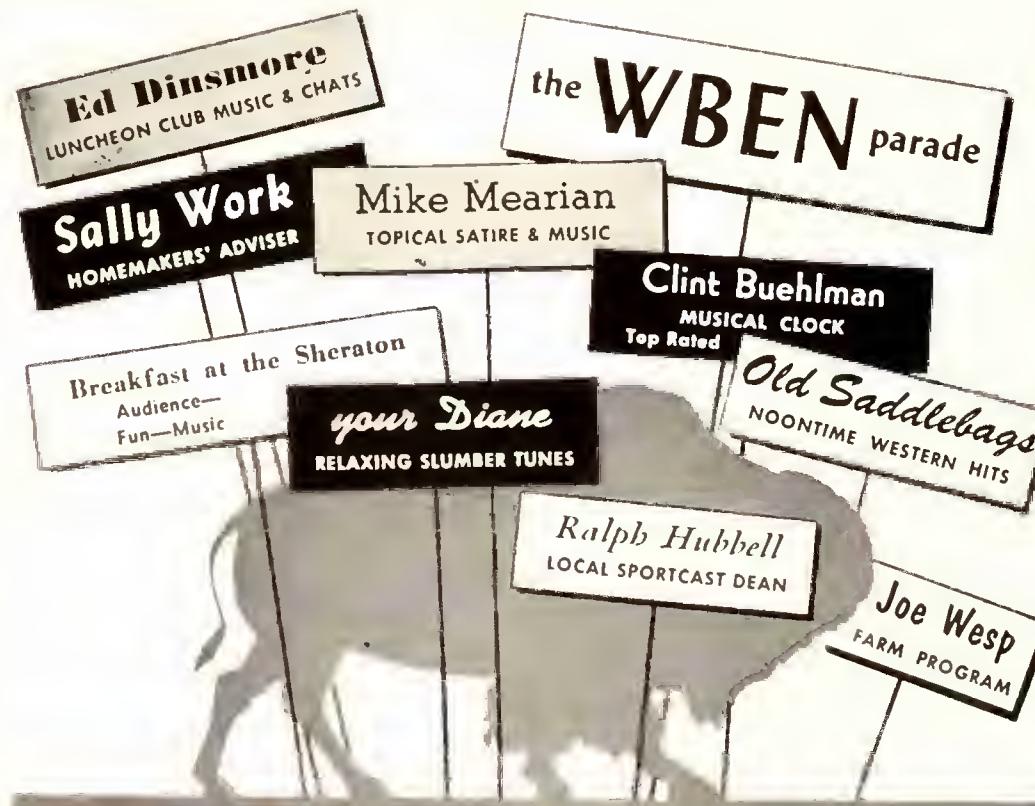
In spite of their large size, not many insurance companies use network radio or tv.

Prudential has used both; at the present time sponsors on alternate weeks CBS TV's *You Are There* (Sunday, 6:30-7:00 p.m.). Prudential also sponsors the daily five-minute *Jack Berch Show* on ABC Radio (12:23-12:30 p.m.).

Mutual of Omaha sponsors *John Daly and the News* on Monday and Wednesday, ABC TV (7:15-7:30 p.m.).

Few other life insurance companies use network radio-tv. State Farm Mutual Automobile Insurance Co. of Bloomington, Ill., uses network radio and is testing tv. (Also see, "Can radio and tv move goods?", page 56.)

★ ★ ★



WBEN has personalities plus. They add personal punch to your sales message. Buffalo-area audiences believe WBEN personalities.

Call or Write any CHRISTAL Office in New York,
Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION

SPONSOR REPRINTS

(Continued from page 55)

agency executive says radio is missing chance to persuade him (22 February 1954). Price: single copies, 5c; 100 or more copies, 3c each.

MEDIA

How to use the 21 articles on Media Evaluation. Includes digests of articles, suggestions on how admen can adapt material for practical use (25 January 1954). Price: 10c each.

Reading vs. Listening. Results of study by Dr. Paul F. Lazarsfeld, director of Columbia's Bureau of Applied Social Research (26 September 1949). Price: 10c each.

The psychology of media. First of three-part series on psychology of media summarizes current testing. 20 years of pre-tv experiments (5 April 1954). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

MISCELLANEOUS

Can your agency use a West Coast office? Specialized radio-tv services now offered on freelance, fee basis may start trend (9 March 1953). Price: 10c each.

Do your agency's presentations put you to sleep? Agencywoman gives impressions of research man's soporific, the presentation (20 October 1952). Price: 10c each.

How to get most out of an independent station. Members of Association of Independent Metropolitan Stations give tips on technique (28 December 1953). Price: single copies, 25c; 50 or more copies, 20c each; 100 or more, 15c each.

How to sell a candidate: 1952. Television can make or break a candidate: do's and don'ts of political telecasting are given (24 March 1952). Price: 10c each.

Why sponsors believe the recession is over. SPONSOR poll of national advertisers reveals strong note of optimism (19 April 1954). Price: 10c each.

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people — in the same bracket with Columbia, S. C., Madison, Wis., Lancaster, Pa., Topeka, Kan., Schenectady, N. Y. or South Bend, Ind.)

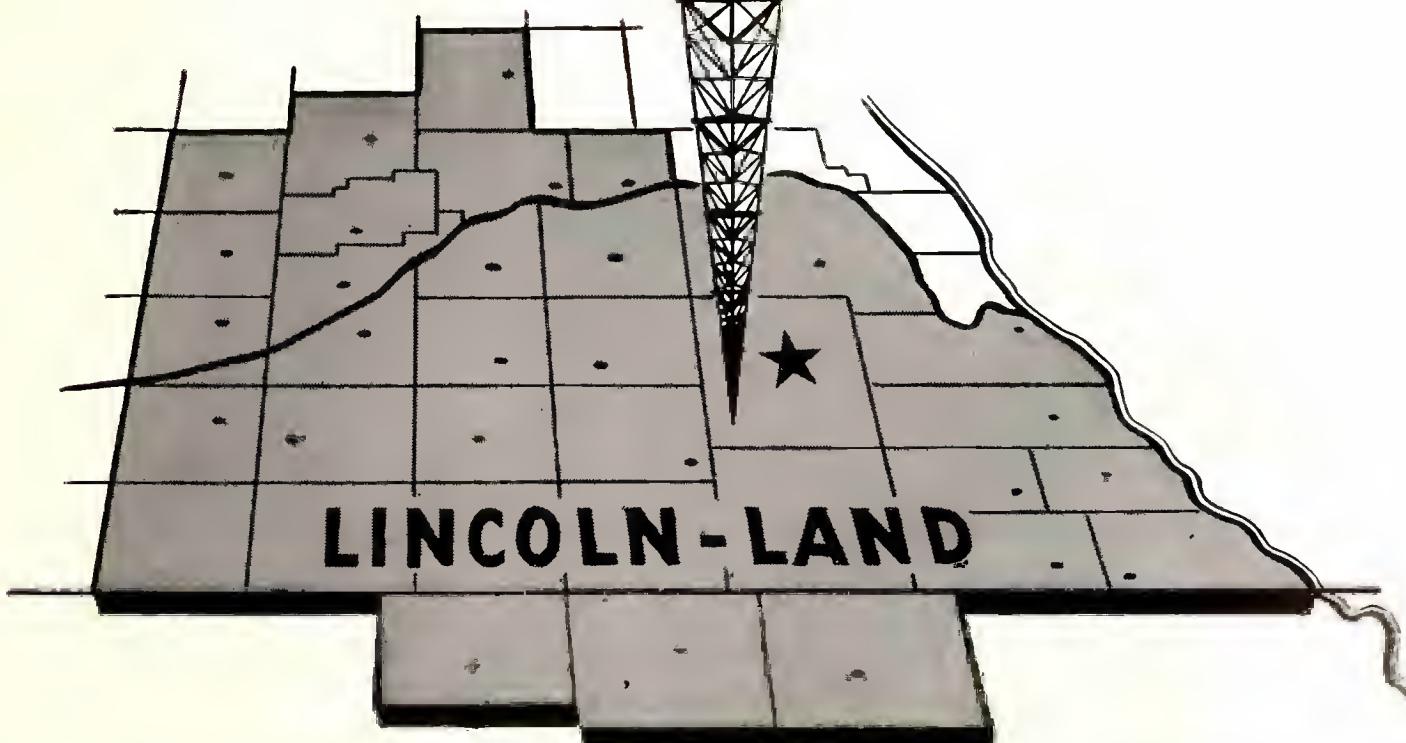
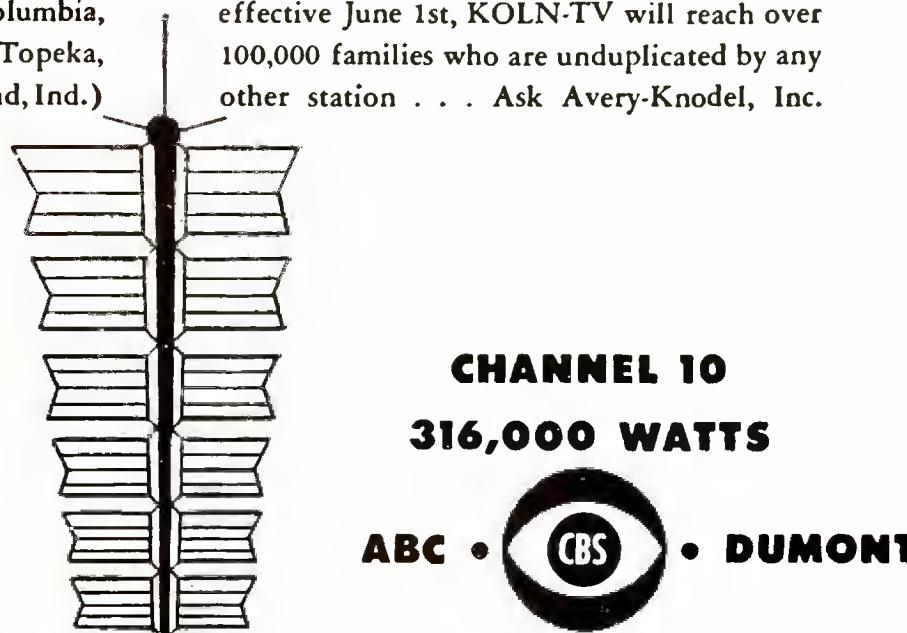
Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station . . . Ask Avery-Knodel, Inc.



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS



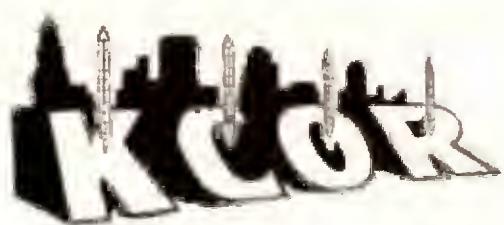
YOU TOO can be a



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on



R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, Nat'l. Adv. Dir.

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO

International radio and tv: 1953. Includes 1,500 facts on 58 commercial radio-tv countries (29 June 1953). Price: single copies, 25c; 50 or more copies, 20c each; 100 or more, 15c each.

RADIO

In ex-magazine man looks at radio. Network executive, formerly magazine ad director, tells why he thinks radio is being undersold (10 August 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

Foreign-language radio: 1953. National advertisers are pouring more money into it, with business especially good in Texas (26 January 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

How is radio doing in tv markets? Politz study for 11 Christal stations shows radio's 'round-the-clock ability to follow people everywhere makes it indispensable (11 December 1953). Price: single copies, 20c; 25 or more copies, 15c each; 100 or more, 10c each.

Special report on nighttime radio. Latest research on nighttime radio shows why a dozen pet ad theories are fallacious (10 August 1953). Price: single copies, 25c; 25 or more copies, 20c each; 100 or more, 15c each.

What pulls 'em in? ARBI technique gives dollar-for-dollar comparison of newspaper vs. radio selling impact in retail stores (19 June 1950). Price: 10c each.

What should radio know about selling retailers? Joe Ward, president of ARBI, lambasts industry for bad copy, poor salesmanship, glamour-boy announcers (22 October 1951). Price: 10c each.

Why are radio rates low? Too many fears made broadcasters miss opportunity to raise rates right after World War II (8 February 1954). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

You need both. ARBI point-of-sale media tests show retailers need radio and print (23 February 1953). Price:

single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

13 questions retailers ask most often about radio. ARBI President Joe Ward gives answers based on coast-to-coast study (9 March 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

What a media director wrote client about nighttime spot radio. Memo gives agency's thinking on relative advantages of nighttime vs. early-morning radio in 22 tv markets (21 September 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

RESEARCH

Are you making this mistake in ranking tv markets? Sponsors who use Standard Metropolitan Area figures may be overlooking set count outside U. S. Census-defined zone (2 November 1953). Price: 10c each.

Beware of these misuses of Starch tv figures. Researcher Hugh Beville, NBC, shows pitfalls of new Starch study; Jack Boyle, of Starch, replies (30 November 1953). Price: single copies, 25c; 10-50 copies, 20c each; 100 or more, 15c each.

Big tv problem: counting the sets. Various segments of the industry are applying own yardsticks, but there's no unified effort (22 February 1954). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

How the different rating services vary in the same market. Ward Dorrell, of John Blair, station reps, shows researchers can be as far apart as 200% in local ratings (25 January 1954). Price: 15c each.

Radio set sales lead tv by 69% in big tv markets. A CBS Radio Spot Sales study shows radio set sales up 28.5% compared with '52 (25 January 1954). Price: single copies, 5c; 100 or more, 3c each.

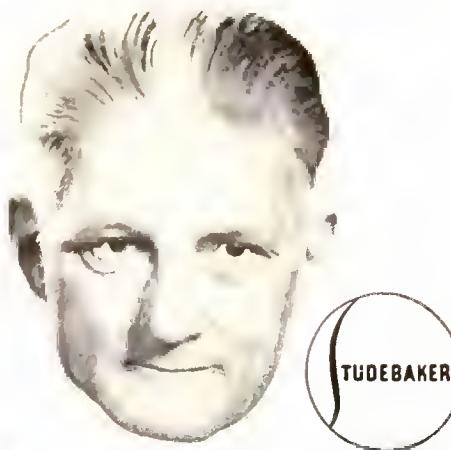
What's wrong with the rating services? SPONSOR's ideal system and how the existing services compare (28 December 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

in good company

**good
products
belong in
good company**



HAROLD
TRUE



HAROLD
TRUE

BUDD
LYNCH



WWJ helps maintain those profitable associations for leaders in all fields
who must reach the vast Detroit market.

For instance, Studebaker, a WWJ program sponsor since 1951, presents
Harold True's outstanding newscasts at 6 P.M., in the good company
of Texaco products' sportscaster, Budd Lynch, at 6:15 P.M.

Here is notable evidence of the selectivity exercised by major
advertisers in planning their Detroit campaigns. They have a
definite preference for the large and loyal audience—both at home and
behind the wheel—consistently delivered by WWJ . . . and
for the good company shared by all WWJ advertisers.

Behind-the-wheel
audiences in the De-
troit area are the
largest in the world,
all day long. Keep
them in mind when
you want complete
Detroit coverage.



YOUR PRODUCT BELONGS IN
THIS GOOD COMPANY. SEE YOUR
HOLLINGBERY MAN.

WWJ AM
FM

Associate Television Station WWJ-TV

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

SPECIAL PUBLICATIONS

1954 Program Guide. Programming profiles of 1,563 radio and 273 tv stations; specialized directories of stations with programming for specific interests and tastes. Available free to subscribers; extra copies, \$2 each.

Radio Tv Directory. 1954 edition out this month includes New York, Chicago, L. A. addresses, phone numbers of key advertisers, agencies, reps, networks, news, film, music and transcription services, hotels. Available free to subscribers; extra copies, \$2 each.

Radio Basics. Important data on set counts, listening habits, circulation, advertising costs, billings. Price: single copies, 30c; 24 or more copies, 20c each; 100 or more, 15c each. 1954 edition will be included in *Fall Facts Issue*, out 12 July.

Tv Basics. Important data on set counts, listening habits, circulation, advertising costs, billings. Price: single copies, 30c; 25 or more copies, 20c

each; 100 or more, 15c each. 1954 edition will be included in *Fall Facts Issue*, out 12 July.

Radio Results. Compilations of case histories in various product categories condensed from the biweekly issues of SPONSOR. Available free to subscribers. Extra copies: single copies, \$1; 10 or more copies, 75c each; 25 or more, 50c each; 100 or more, 35c each. 1954 edition out 1 July.

Tv Results. Compilations of case histories in various product categories condensed from the biweekly issues of SPONSOR. Available free to subscribers. Extra copies: single copies, \$1; 10 or more copies, 75c each; 25 or more, 50c each; 100 or more, 35c each. 1954 edition out 1 July.

Tv dictionary/handbook for sponsors. Concise definitions and technical data in easy-to-grasp form constitute point-by-point summary of television. Available free to subscribers. Extra copies: \$2 each. 1954 edition now in preparation.

NARTB CONVENTION

(Continued from page 43)

But in recent weeks some two dozen leading tv outlets have themselves set up such an organization. Already an additional dozen or so stations have announced they would like to be in on the organizing session which is planned to be held at the time of the NARTB Convention although there's no connection between the two.

"We're not trying to compete with the NARTB or to split that group," Dick Moore, v.p. and general manager of Hollywood's KTTV and TVAB organizing committee chairman told SPONSOR. "Our organization, although designed primarily to promote spot television rather than all television, was started spontaneously by stations who felt they needed such a group."

Nevertheless a number of broadcasters and admen have been disturbed by the idea of a TVAB which will be devoted almost exclusively to the promotion of spot tv. Such a group, these executives feel, should be aimed—as BAB is aimed at selling radio—at selling all tv, not just part of it.

Will the NARTB try to set up a rival TVAB? Will NARTB set up one for network only? Will NARTB try to absorb the new group into its organization if enough members want it in? Will NARTB give its official blessing to the new group?

As SPONSOR went to press, nobody
(Please turn to page 118)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



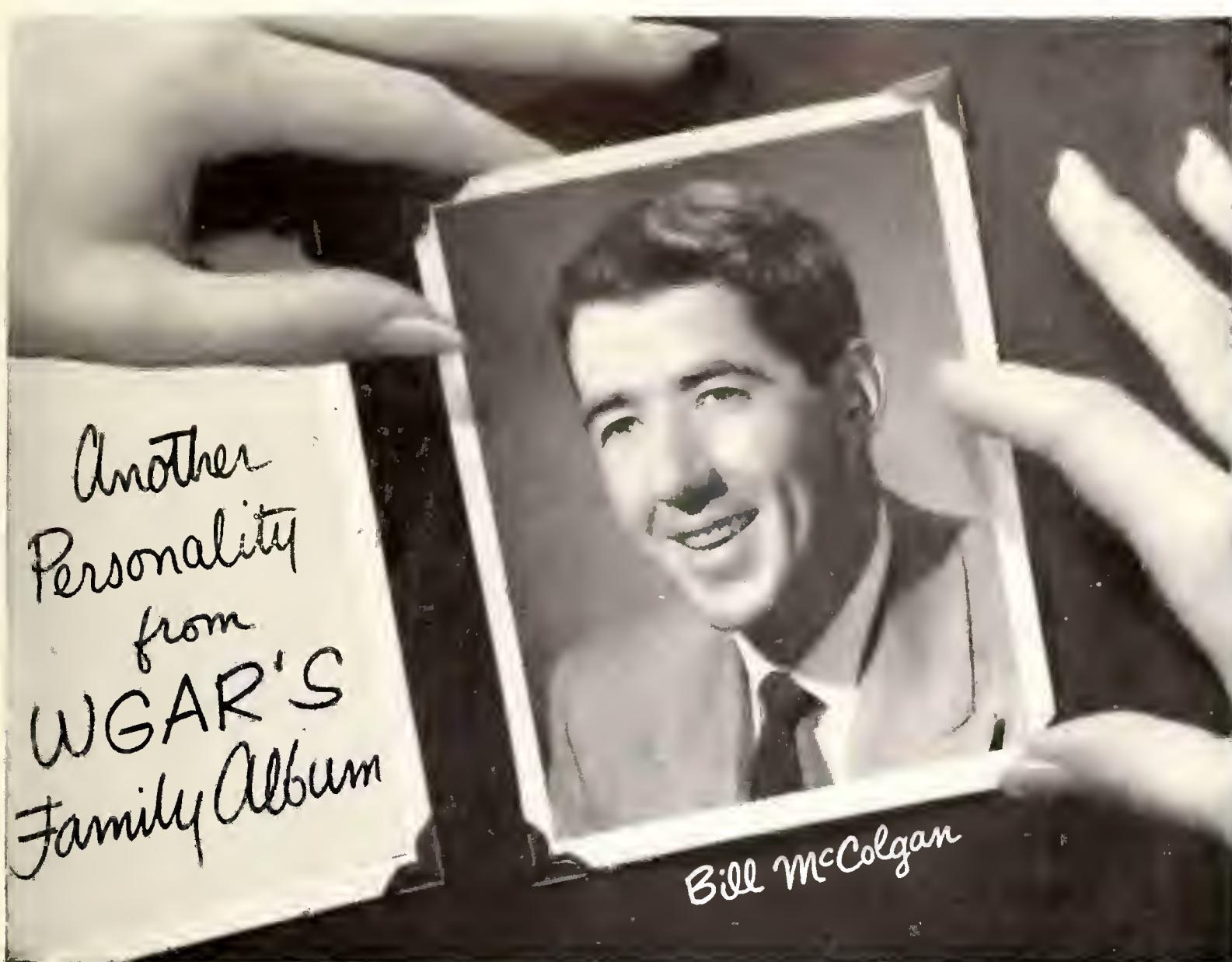
EXHIBITORS

(Continued from page 43)

NETWORKS: ABC Television Network; CBS Television Network; Du Mont Television Network; Mutual Broadcasting System, Inc.; National Broadcasting Co., Inc.

FILM AND PROGRAM SERVICES, TRANSCRIPTION COS.: ABC Film Syndication; A-V Tape Libraries, Inc.; CBS Television Film Sales; General Teleradio, Inc.; Harry S. Goodman Productions; Guild Films Co., Inc.; Harriscopic, Inc.; Lang-Worth Feature Programs, Inc.; C. P. MacGregor Co.; Motion Pictures for Television, Inc.; National Broadcasting Co.; NBC Film Div.; Official Films, Inc.; Radio Corporation of America; RCA Recorded Program Services; Radiozark Enterprises, Inc.; Screen Gems, Inc.; SESAC, Inc.; Sterling Television Co., Inc.; Television Programs of America, Inc.; United Television Programs, Inc.; Unity Television Corp.; World Broadcasting System, Inc.; The Frederic W. Ziv Co.; Ziv Television Programs, Inc.

STATION REPRESENTATIVES: John Blair & Co. and Blair-TV, Inc.; The Branham Co.; Henry I. Christal Co.; Harrington, Righter & Parsons, Inc.; H-R Representatives, Inc.; George P. Hollingbery Co.; The Katz Agency, Inc.; Robert Meeker Associates, Inc.; Edward Petry & Co., Inc.; Weed & Co.



He scores with buyers in Northern Ohio

If you want buying *action*, you want McColgan!

Northern Ohio's ace sportscaster, Bill McColgan, knows the score. He knows what sports fans want to hear—and he knows how to move them to action. When he's "Speaking of Sports" nightly on his three fast-paced sports roundups, he produces the type of listener response that rings cash register bells.

One feature alone of Bill's program, his "Athlete of the Month" listener vote, draws over 5,000 cards and letters monthly! Response like this helps explain why WGAR is Northern Ohio's most-listened-to station.

Bill's voice is a familiar voice to millions. In addition to his sports roundups, which feature interviews with top sports personalities, Bill does the play-by-play announcing for the Cleveland Browns football network.

Give your sales a boost by letting Bill McColgan speak for *you* when he's "Speaking of Sports", 5:05 p.m., 6:10 p.m. and 11:10 p.m. Get the facts now from your nearest Christal representative.

WGAR
THE STATION WITH
4½ MILLION FRIENDS
IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christol Co.
In Canada by Radio Time Soles, Ltd., Toronto

They live on the Pacific Coast...

they listen to

DON LEE RADIO*



***Don Lee IS Pacific Coast Radio**

...the only network designed to serve at the *local* level. Strong local stations in 45 important Pacific Coast markets make Don Lee the **BIG** network with the *local* flavor...the nation's greatest regional network.

Mutual
DON LEE
RADIO

Don Lee Broadcasting Systems
Hollywood 28, California,
Represented nationally by
H-R Representatives, Inc.

legends and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on a

talent and production only, do not include committments of time charges
plus the 15% agency commission) to the client. All email weekly
scheduled posts for across the board programs are listed on Monday.
Including programs listed below, are **Facebook** (highlighted).

Abbreviations: C, Chicago; Clue, Cincinnati; D, Detr., Detroit; H, Holly
Ind.; Isp, Minneapolis; N, New York; Rich, Richmond, Va.; St, St. Louis;
Sub, subculture; D.C., Ver, various.

Abbreviations: alt, alternate; an, anthers; an, anemone; an, anemone; an,

Amr. Chemical Paint, Inc. & Hager's MBS. F
N 111 100
Amer. Clp. A Clp. SNCH: NBC, W 9:30-10 pm
Amer. Dairy Am. Campbell-Milham: NBC, F
Amr. 15' 1st
Christian Ref. Church, Glenn Jordan-R
Sun 8-9-10 am
Christian Sci. Monitor, Walton-Gutterfield:
TUE 8-15 W

11-11 15 pm *Firestone Tire & Rubber, Sweeney & James*: NBC.
 11-12 10 pm *Intl. Housewife, Y&B*: NBC. M-F 7-7:15 pm
 11-12 10 pm *Jackson & Perkins, Maxine Mackinon*: NBC. Tu
 11-12 10 pm *General Electric, Maxine*: CBS. W-F 9-9:30 pm
 11-12 10 pm *Andrew, Eugene C., Robert W. Orr*: CBS. Th
 11-12 10 pm *Leiberman, Lynnemore, The*: Gotham. 3/118. Run
 11-12 10 pm *MacGregor, Bea* (Swethsart), Scheider, Beck &
 11-12 10 pm *Procter & Gamble*: ABC. 11:30 pm
 11-12 10 pm *ABC*: NBC. M-F 11:30-12:30 am
 11-12 10 pm *Million*: CBS. M-F 10-11:30 pm
 11-12 10 pm *Stelling Drug, D-B-B*: ABC. M-F 10-10:30 pm
 11-12 10 pm *NBC*: NBC. M-F 10-10:30 pm
 11-12 10 pm *Stewart, Ward, Carter, MacFarland, Ayerday*: NBC. Tu

1111 cont., KE, modified, MW, midwest, L, D, T, W, W, W, 4, JVA
1111, show carried on 100 stations, originated in N.Y., 8, 11:00hrs
Clocker, cont 1972/801 for 8 programs weekly, M, W, F, 8, 85 9 am; 2:30-3
Breakfast Club, M-F, 8-10 am, loco listed on chart; sponsor's Quaker
1111, Phil o, Hartman; Staff, JWT; Tom, Wells & Gallo, 10-mic cont.;

Am. Tel. Co. BBDO: Ctrs. Sun 7-7:30 pm;
Anheuser-Busch, D'Arcy: AIC, M-F 8:30-4:45 pm;
Animal Farm, Adams & Collier: CHS, Sat 10-11;
Amer. Tel. Co. BBDO: Ctrs. Sun 7-7:30 pm;
Coca-Cola: D'Arcy: MBS, T, Th 7:45-8 pm;
Colgate-Palmolive: Pef. Neher, M-F 8-10 pm;
Crown: CTV, Sun 9:30 pm;
Kwality: CTV, Sun 10-11 pm;
Loblaws: CTV, Sat 10-11 pm;

150,000 per client weekly. Ready for a prompt response.

483 Capital Commentary originates Washington, 484 similar loc. Multi-Message
line. Unit \$1200 per participation per sponsor based on minimum participation
by C. Johnson, 6 news strips, sold as package. Time and talent \$23,000 a
week. Please call 202-347-1111, 202-347-1112, 202-347-1113, 202-347-1114.

Assembly of God, W. F. Bennett: & U.C. Sun
10.30-11 am
Ass't of Amer. RR, B&B: NBC, M. 9 8:30 pm
Paner, C. R. & Son: MBS, Tu 8:30-4:45 pm
Censel Com: 181011 CBS, alt Fri 9:30-11
Continental Bldg.: Bldg: CBS, alt Fri 11:30-12
Cern Prod.: C. R. Miller: CBS, M-F 4:15
Credit Union: J.W.T. MBS. Tu 08:00-10:00 pm

Represented by Gill-Perna, Inc.
New York, Chicago, Los Angeles, San Francisco



Pardon our yapping . . . but we're top dog in Central Ohio! We carry the 20 top-rated programs both day and night. Our faithful followers number more listeners than all other local stations combined!

The logo for WBNS radio features the station's name in a large, bold, sans-serif font. Below it, the word "radio" is written in a smaller, bold, italicized font. Underneath that, "COLUMBUS, OHIO" is written in a smaller, regular font. To the right of the station name, the words "ASK JOHN BLAIR" are printed in a smaller, regular font. In the top right corner, there is a digital-style display showing the time as 4:15, with smaller numbers 4:30, 4:45, and 5 visible below it.

CBS for CENTRAL OHIO

SPONSOR

Daytime 17 May 1954

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 17 May 1955

WMAR-TV

now originating

COLOR

SUNPAPERS TELEVISION
BALTIMORE • MARYLAND

In a major effort to promote the development of and demand for Color Television, The Sunpapers' Baltimore video station, WMAR-TV—is now presenting color pictures seven days a week.

WMAR-TV has been televising color programs of its own origination since late December (1953) on a five-days-per-week basis. This is in addition to weekly colorcasts from the CBS Television Network.

The local originations are made possible through use of a Telechrome flying spot color scanner which projects images from 2x2-inch color transparencies. WMAR-TV is the first television station in this area to be able to originate its own color signals, and has been able to maintain daily schedules of colorcasts through the use of this equipment.

Presently the new color service includes station identifications and the four five-minute news programs carried by the station during CBS's two-hour "Morning Show". However, the station's color plans are being expanded steadily. Colorcasts will be extended to other times of the broadcast day through the adoption on an increasing scale of color titles to introduce station programs, colored pictures to illustrate news programs, and station identifications.

Commercials using slides or opaque projections lend themselves to this type of color projection, and all advertisers who wish will be offered the opportunity to broadcast their messages by the color medium at a nominal extra cost.

Each color slide will be marked with a vari-colored symbol that will indicate to all viewers, those with color and those with black-and-white, that the projection is in hues.



MOST POWERFUL TV SIGNAL IN MARYLAND

CHANNEL 2 SUNPAPERS TELEVISION BALTIMORE, MARYLAND
Telephone MULberry 5-5670 * TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc. New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

WMAR-TV

in San Francisco:

INDEPENDENT

AUDIENCE POWER

BEATS NETWORK

KILOWATT POWER



why pay for
50 KW when

lower-cost KYA
has the audience?

PULSE
(February—Out of Home
Audience)

KYA

32% Indie B

Indie C

Average
quarter-hour
out-of-home
audience
bonus
delivered
in 4-6 P.M.
time
period,
Monday
through Friday.

50 KW NET A

50 KW NET B

50 KW

NET C

KYA

COVERS THE BAY

in and out of the home. 25% of all
listening is out of home.

- 3 Million Consumers
- 10 Bay Area Counties

Car James WITH

BERT WINN, will put your commercial
message smack-dab in the middle of
this 4-6 P.M. period, when KYA is so
hot. Let our representatives tell you
the KYA story.

George W. Clark, Inc., New York and
Chicago. Adam Young, Inc., Los Angeles

NARTB CONVENTION

(Continued from page 108)

knew. Said an NARTB tv official: "Our organization tries to serve all broadcasters, and we have no real provision for a broadcaster group that serves a specialized interest to join. But I'm sure our Board will certainly discuss the new TVAB officially, and the tv members will certainly discuss it informally among themselves."

A "Federated" NARTB: Of late, there have been many rumblings among stations that the competitive differences between radio and tv—except for general legislative, labor and censorship problems—necessitate splitting the NARTB into two trade groups: one for radio, one for television.

It was just such a feeling in all probability that lay behind these typical comments from veteran radio station broadcasters:

"There are many more radio stations than tv stations. The NARTB convention must avoid overshadowing of radio in preference to tv. Make the radio sessions *purely* radio, and of a workshop nature," said the chief executive of a St. Louis station.

"Split the sessions between radio and tv right down the middle on programming, sales and engineering. Only combine sessions on subjects of legislation, costs, etc.," said a Wichita, Kansas station manager.

"Kick out all the tv members. Or kick out all the radio members," snapped a radio station operator in San Antonio.

Some broadcasters, of course, are extreme in their feeling and would only be happy with a complete separation of radio and tv in the NARTB. But many in the "let's-split-up" camp urge caution, and want only a partial separation.

"The Fellows administration at the NARTB has positively demonstrated that more legislative and public relations advantages can be gained by the broadcasting media working in unison. It would be a backward step to destroy this cooperation," pointed out a veteran broadcast official.

It's doubtful in any case that the 1954 NARTB convention will be the scene of an electronic Civil War with the radio broadcasters firing on tv's Fort Sumter. But you can count on hearing the idea of a federated NARTB—principally one joined at the top

level for purposes of legislative lobbying and industry public relations—discussed freely in the convention corridors.

Color tv: Television in color has been a hot topic wherever tv men gather. And the NARTB meeting will be no exception, by all indications.

Chiefly, broadcasters are concerned about two problems in color tv:

1. The high cost of color tv equipment.
2. The high prices of color tv receivers.

"I want to know how much money I'm going to have to sink in color equipment, how soon I'll get it, and how I can persuade the average tv owner in my market to lay out \$1,000 for a color receiver," the general manager of a California tv outlet stated. "Believe me, I'll have plenty of questions to ask at the NARTB session."

He, and others like him, will have every chance. Due to be on hand at the convention next week will be representatives of all the leading color tv equipment makers, like RCA, Du Mont, GE and Philco. At the convention exhibits (which will feature color tv strongly), and later in informal sessions a host of sales executives, technicians and program men will discuss color tv problems with broadcasters and admen.

Actually, how soon advertisers may expect to find outlets for their color tv shows may depend, to quite an extent, on the direction taken officially and unofficially regarding color tv by the 1954 NARTB Convention.

A good advertising listening post, incidentally, will be the color tv exhibits at the convention. Because of the great interest this year in color, more station managers are expected to attend the tv engineering exhibits than ever before to discuss costs, production, studio problems, film transmission in color and receiver distribution of color tv. The NARTB has asked a number of the country's top color experts to attend the convention to answer the many questions sure to arise on this topic.

Fm Radio: Like uhf television, fm is having its problems. Several fm station operators, particularly those in tv markets with new uhf channels, are prepared to come to the convention to do diplomatic battle for their existence.

A Good Reporter "Gets Around"

Like KCMO's radio and television newsmen, for example. Their specialty is first-person coverage of all the important Kansas City and Mid-America newsbeats. And KCMO's complete facilities make it possible for them to give daily coverage to the "offbeats" too—the fresh, human stories that don't come in over the wire. Trained journalists all, they know how to get the news, write, edit, and deliver it via KCMO radio and television with that fresh, bright, "I-was-there" approach that builds impressive audience response. If you're pounding a sales-beat in the Kansas City market, why not hire these experts in complete coverage of Mid-America—the KCMO radio and television news staff.



KCMO

KANSAS CITY

TV - Channel 5

Radio - 810 kc.

"It's a Meredith Station" . . . affiliated with Better Homes and
Gardens and Successful Farming

KDON

THE CLOVERLEAF STATION

MONTEREY

SALINAS

SANTA CRUZ

WATSONVILLE

4 FAST
GROWING
MARKETS

BUY

THE
5000 WATT
VOICE THAT
SELLS 74,428
RADIO HOMES

KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

Reason: It was recently suggested to the FCC and to Sen. Charles E. Potter's Communications Subcommittee that fm channels—which presently occupy three potential vhf tv channels (between 6 and 7 on tv dials)—be given back to tv in order to provide more vhf channels since fm has "not been a success." This drew an immediate howl from fm radio operators.

"I've been fighting for five years to get into the black with a 'good music' fm service," a New England station manager told SPONSOR. "Now that the public, through the purchase of hi-fi equipment, is coming to appreciate what we have to offer, I'm in no mood to quit. I want the NARTB to step in and end these proposals. Sure, we serve a minority audience. But there are a growing number of advertisers who want to reach that audience and a move to end fm would cut off one of their best media approaches."

Other fm operators are almost certain to discuss the recently developed ideas of "multiplex" fm signals, whereby as many as three separate programs can be fed through one station's fm channel. "Multiplexing" has already been proposed by the FCC and has been given the blessing of NARTB as an extra income-producer for fm stations, since it can serve to air a varied program for one advertiser. Muzak-like music, or binaural hi-fi broadcasts.

The half-dozen topics summarized above will in all probability be the hottest when broadcasters and admen congregate at the 1954 NARTB Convention next week.

There will be others, too. Here are just a few:

Film Syndication: Film syndicators, largely frozen out of network operations as a supply source for programs, will provide plenty of conversational material at the NARTB Convention. Virtually all of the leading film firms will be on hand to talk to tv station men, and to show off their newest film properties. Because of the anticipated burst of convention-time sales activity on the part of the film industry, admen may find even more stations this fall offering timebuyers some well-rated film packages aired locally. These same film executives, incidentally, are expected to work closely—and toward the same general goal—with the newly formed TVAB during the convention period in Chicago.

Research: The continuing problem of getting accurate set-count data in tv markets is likely to be a feature at some of the Corridor Clinics. This is particularly true of new uhf markets, and markets where vhf sets are being converted to uhf. Agency estimates of the number of receivers in these markets, many stations feel, are short of the mark. Although the subject may come up officially on the convention's agenda (see page 122) many stations plan to discuss the problem with reps, network executives and research firms. A. C. Nielsen, admen will be interested to note, will have a staff on hand at the convention to talk about the Nielsen Station Index, the research firm's new radio-tv area rating service which starts this fall.

Sales ideas: Few station executives are averse to receiving good business tips, and many will be on the lookout for them at the convention. As a Cleveland station manager told SPONSOR: "I'd like to see the NARTB come up with some good income-producing ideas." It's expected that many station operators, particularly in the radio field, will buttonhole NARTB and BAB officials to seek ideas which they can bring home with them.

Radio-tv sportscasts: As George Higgins, v.p. of Kansas City's KMBC and the chairman of NARTB's Sports Committee told SPONSOR: "Sports events need radio and television and by close cooperation our industry as well as the sports industry can prosper." However, many a station manager—particularly those with such sports-minded air clients as the beer and cigarette companies on the waiting list—is worried about the increasingly high cost of sports rights. It's expected that there'll be lots of convention-time talk about how to deal with ball clubs, schools, colleges and sports associations who feel that a high dollar price is their only protection against radio-tv devaluation of their box office.

So far, SPONSOR has reported the unofficial side of the upcoming NARTB Convention. But what of the convention itself? What does the trade group plan to tackle on its official agenda?

As might be expected, NARTB executives—notably President Harold E. Fellows; Convention Chairman Kenyon Brown; Administrative V.P. Robert K. Richards; and Tv Board Chairman Robert D. Swezey—have mapped

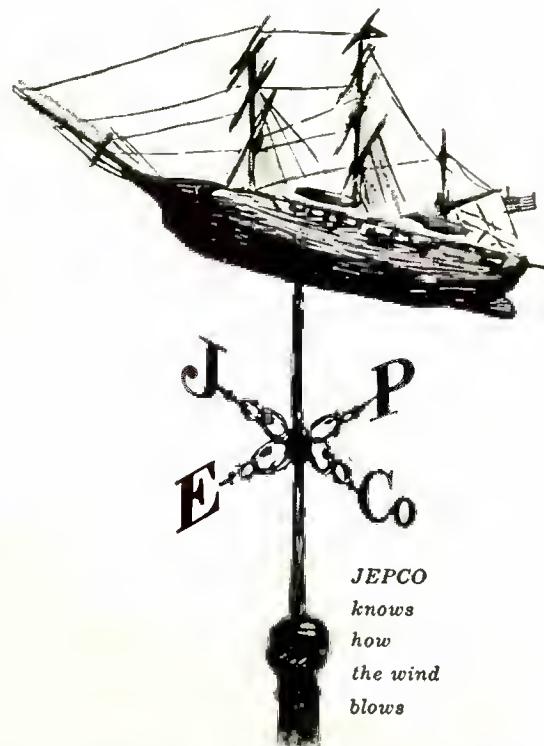
"My Ideal Rep"

says HELEN THOMAS of STREET & FINNEY,

"doesn't forget the account after the contract is in. He continues servicing the account by suggesting improvements in schedule when they become available and therefore helps maintain the best possible schedules for the client."

JEPCO

stands for service before and after the sale is made. The Pearson man is continually calling on his agencies with up-to-the-minute information about his stations.



John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

SEÑOR BUSINESSMAN...



Your sales will grow HOT like chili

when you advertise over KIFN
...the full-time Spanish-language
station that taps a 20-million-
dollar market!



Join the profit-wise
merchants who report
results like these . . .

Samuel R. Schenk, owner, United Auto Supply Company, 438 E. Washington St., Phoenix . . . "In the short space of time we have been advertising over KIFN, results can be summed up in one word - EXCELLENT!"

Mr. M. G. McCright, owner, Double Seven Meat Corporation, 912 Grand Avenue, Phoenix - "Results are quicker and better among Spanish-speaking people by using KIFN than any other media."

Mr. Frank Yim, Manager, National Dollar Store, Mesa, Arizona - "Before we started advertising over KIFN, our Spanish-speaking business was only 20% of our total business. It has now jumped to 60% of our total business. This increase we attribute to KIFN."

Remember, amigo . . . if you sell in Arizona, you should sell in Spanish! Reach this rich market over KIFN, Central Arizona's only full-time Spanish-language station!



ASK THOSE YANQUIS ABOUT KIFN!
NATIONAL TIME
SALES
17 E. 42nd St.
New York,
New York

HARLAN G. OAKES
AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN
860 Kilocycles • 1000 Watts
REACHING PHOENIX AND
ALL OF CENTRAL ARIZONA

out an agenda which spotlights many of the topics which will be features of the convention's Corridor Clinics.

Membership meetings, panel sessions and workshops have been lined up to discuss a wide range of topics which will include:

- Color tv and uhf.
- Fm radio problems.
- Tv spot films.
- Radio-tv sports.
- Am-tv standards of ethics.
- Radio-tv's "freedom of the press."
- Sales problems.

Of these, the first two will be taken up on the afternoon of Monday, 24 May at the tv membership meeting and fm sessions. Color video will also be a feature of the Management-Engineering session on the afternoon of the following day, Tuesday, with a session on tv films to follow. William S. Paley, CBS board chairman, will deliver the keynote speech on Tuesday.

On Wednesday, 26 May, the sports question will be taken up by a panel presided over by Sports Committee Chairman George Higgins of Kansas City's KMBC.

For the first time in NARTB convention history, the BAB has been invited to conduct a special two-hour radio sales clinic on Thursday afternoon, 27 May. BAB is expected to review many of its sales presentations, as well as to point out new sources of radio revenue. ★ ★ ★

GOOD HUMOR ON AIR (Continued from page 45)

tions some 155 times a week: tv commercials will be shown on six New York tv stations some 52 times a week.

David J. Mahoney timebuyer Roger Bumstead also placed the campaign in the other seven big Good Humor markets. Generally, he buys time on all the stations in a market for blanket coverage. No Good Humor city gets fewer than 50 radio and 35 tv announcements a week.

Both radio and tv commercials stress quality of the product, identification of the truck. Here's a typical minute radio announcement (the opening jingle is sung to a catchy tune that was in the public domain):

(Bells)

Children: "Hey Mom, here comes the Good Humor Man!"

Jingle: "I'm the friendly man who sells

Good Humor

The ice cream that kids all favor
Made with pure sweet cream and
fresh fruits only

For that creamy-tasting, real Good
Humor flavor."

Children: "Oh, boy!"

Announcer: "Everybody loves Good
Humor ice cream. And have you
ever tasted Good Humor ices and
sherbets? They're the coolest, most
delicious treats you ever put in your
mouth."

Child's voice: "Good Humor ices are
good for you, too!"

Announcer: "You bet Good Humor
ices are good for you—because
Good Humor uses only luscious tree-
fresh fruits and pure, wholesome
fruit juices. Good Humor's flavors
come from fresh cherries, juicy
limes, plump oranges and delicious
raspberries."

Child's voice: "Good Humor ices taste
so good!"

Announcer: "That's right. But remem-
ber, buy only from the clean white
truck with the big Good Humor on
the side. Just ask . . ."

Jingle: "The friendly man who sells
Good Humor
For the ice cream with that real
Good Humor flavor."

Children: "Good Humor—oh boy!"

The agency has made some half a dozen different radio recordings, some of them plugging a different "special" Good Humor, such as chocolate cake coated Good Humors. Under agency supervision, Shamus Culhane, a film company, produced four animated tv cartoons, two of them direct hard-sell 20-second announcements, two of them plugging specials.

None of the commercials mention price. Actually Good Humors are relatively high-priced. Commercials stress quality, service and cleanliness.

Essentially the air advertising is in-
tended to build a Good Humor habit.
Good Humor trucks operate on strict
schedule. In other words, on a partic-
ular city block people become accus-
tomed to looking for the Good Humor
man perhaps around a quarter to five
and then again at 5:30 p.m. Since the
Good Humor Corp. today operates a
fleet of some 1,600 trucks and an equal
number of carts and tricycles each, the
various sections of markets in which
Good Humor has distribution can ex-
pect relatively frequent and regular
servicing.

"DAS IST GOOT!"



The locals in one part of Bavaria have an unusual way of determining whether the local beer is up to snuff. They pour a batch on a bench and have several prominent citizens apply their leather-covered posteriors to the puddle. If the bench sticks to them when they rise, the batch is declared a success and all hoist a few steins in celebration.

Personally, we aren't advocating the system, and besides we prefer our lager with a head on it . . . but it makes

a good example of how tastes vary. Local tastes in radio fare vary too, and that's what makes America's strong *independent* stations such a good advertising buy. Only the independents program *exclusively* for the folks in their areas . . . give the home folks just what they want. A satisfied audience is a *buying* audience—and that's the result your selling message will get on any of nation's strong independents listed below. Write any of them for the facts.

INDEPENDENTS PROGRAM EXCLUSIVELY FOR THEIR AUDIENCE!

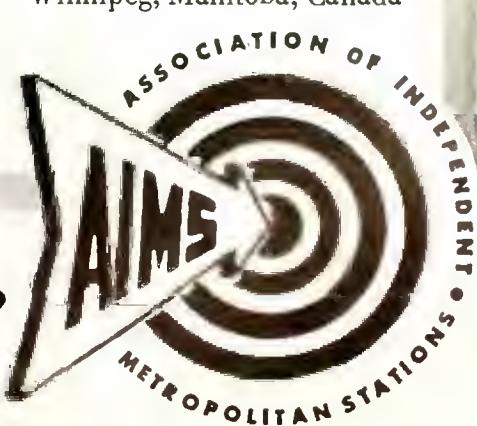
WCUE	— Akron, Ohio
WCOP	— Boston, Mass.
WDOK	— Cleveland, Ohio
KMYR	— Denver, Colorado
KCBC	— Des Moines, Iowa
WIKY	— Evansville, Indiana
KNUZ	— Houston, Texas
WXLW	— Indianapolis, Indiana
WJXN	— Jackson, Mississippi
KLMS	— Lincoln, Nebraska
WKYW	— Louisville, Kentucky
WMIN	— Minneapolis—St. Paul, Minn.

WMIL	— Milwaukee, Wisconsin
WKDA	— Nashville, Tennessee
WAVZ	— New Haven, Conn.
WTIX	— New Orleans, La.
KBYE	— Oklahoma City, Okla.
KOWH	— Omaha, Nebraska
KXL	— Portland, Oregon
KITE	— San Antonio, Texas
KSON	— San Diego, California
KYA	— San Francisco, California
KEAR	— San Mateo, California
KOL	— Seattle, Washington

KREM	— Spokane, Washington
WTXL	— Springfield, Mass.
KSTN	— Stockton, California
KSTL	— St. Louis, Missouri
WOLF	— Syracuse, New York
KFMJ	— Tulsa, Oklahoma
KWBB	— Wichita, Kansas
WNEB	— Worcester, Mass.
CKXL	— Calgary, Alberta, Canada
CKNW	— Vancouver, B. C., Canada
CKY	— Winnipeg, Manitoba, Canada

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

aim for BULL'S-EYE results...with the AIMS GROUP



**NOW
KWTO**

**5,000
WATTS**

**FULL TIME
DAY & NIGHT**

KWTO

**Preferred Position
on the Dial**

560 KC.

KWTO

**DOING A BETTER
JOB THAN EVER
COVERING THE
BILLION DOLLAR
OZARK EMPIRE**

**REPRESENTED NATIONALLY
BY JOHN E. PEARSON CO.**

Good Humor trucks operate within a 50-to-70-mile radius of the cities where Good Humor has plants. Trucks are loaded each morning and in the evening the Good Humor men return to the plant to check in, give an accounting of their sales. They work on a commission-only basis, generally for five or six months of the year.

In the late Thirties, Good Humor had built a large following among youngsters with its "lucky stick" offer. Any youngster whose Good Humor contained such a "lucky stick" was entitled to a free Good Humor. However the government forbade this "lucky stick" offer because it claimed that the offer constituted a lottery.

Since that time Good Humor has made no giveaway offers, but sticks to stressing quality and service as a justification for the higher price. Part of this service, for example, takes the form of special napkins with holes for the Good Humor stick, to prevent any chocolate drippings on clothing. Furthermore, Good Humor usually offers a particularly wide selection of flavors, plus a special of the week.

Good Humor Corp. first became advertising-conscious in 1951, when a large number of independent ice-cream manufacturers introduced street-vending operations, particularly in New York. At this time Joe Meehan, president of Good Humor, and Mortimer Moriarty, advertising director, decided to allocate a \$100,000 budget for advertising. Grey Advertising handled the account.

This budget was spent 100% in TV. Sales not only held up against competition, but rose over 1950. The 1952 budget showed an increase over 1951.

When David J. Mahoney agency was appointed early in 1953, Dave Mahoney decided to convert the firm's entire budget into air media. Sales increases in 1953 over 1952 have proved his theory right.

Good Humor's direct competitors in street vending of ice cream aren't nearly so air- or advertising-conscious as Good Humor is today. Part of the reason for this lack of advertising competition is the fact that Good Humor is better able financially to support a real advertising push.

This does not mean that competition can be ignored.

Eskimo Pie Corp. (through Buchan-

an & Co.), for example, is a heavy air user in its promotion of Eskimo Pie ice cream. However, the Eskimo Pie Corp. does not generally manufacture and distribute its own product, but rather franchises other manufacturers to do so. Some of these franchised operators do sell Eskimo Pie on trucks.

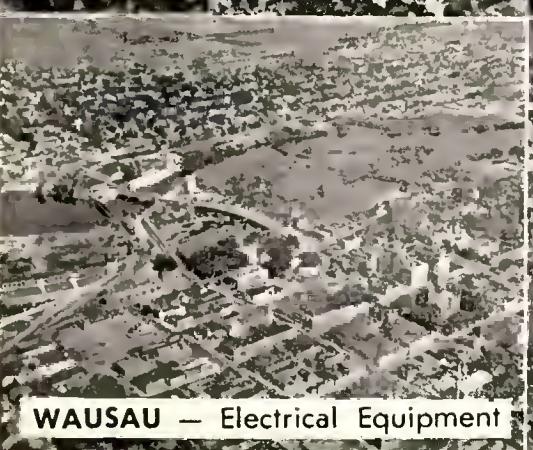
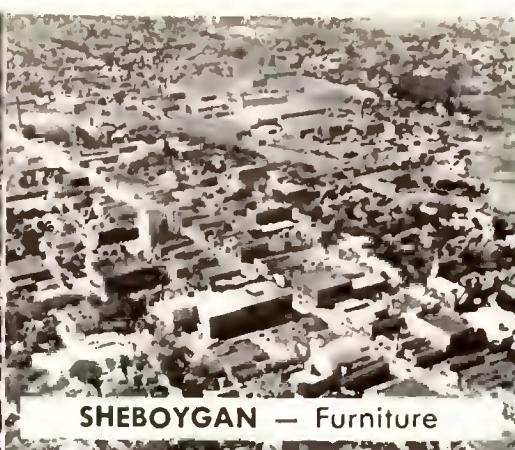
Eskimo Pie ice cream is advertised via radio and TV announcements in 50 to 60 markets, though none of the announcements urges listeners to look for "an Eskimo Pie truck." Generally, Eskimo Pie buys 100 radio announcements for a 30- to 60-day period in the hot season, 30 to 50 TV announcements for 30 days. On the West Coast, where Eskimo Pie is particularly popular, the product gets eight weeks of advertising, with some 200 TV announcements.

Bungalow Bar Corp., strictly a New York metropolitan area street-vending operation, has been in business for some 30 years. The firm operates 249 trucks for some five to six months of the year, uses little advertising, and has no agency. When Bungalow Bar does advertise, it is generally in the form of two or three radio announcements a week on one New York station.

Judy Ann, another Eastern street-vending ice-cream firm, sells principally in Nassau and Suffolk counties. The firm operates some 75 trucks. Until this year, their major form of advertising, also placed direct, was skywriting. This year, Oscar Hoenig, president of Judy Ann and its advertising strategist, has decided to try radio. For eight weeks this summer Judy Ann announcements will be heard twice a day, during the day, over WHLI, Long Island.

Howard Johnson (through N. W. Ayer) entered the street-vending field only recently. None of Howard Johnson's advertising push is directly behind the firm's fleet of 400 trucks, however. George Reese, Howard Johnson account executive at N. W. Ayer, feels that there is a transfer from other Howard Johnson advertising to the street-vending operation as well.

To date, then, Good Humor Corp. is the biggest advertiser of the street-vending ice-cream manufacturers. This advertising may bring Good Humor two types of "fringe benefits" beside the actual sales boost. The first one is the fact that Good Humor's intensive air campaigns in its current eight distribution centers will make the firm an



THE LAND
OF
M
MILK and HONEY

Industry-wise

WISCONSIN'S MOST
Show-Full
STATION IN GREEN BAY

100,000
Channel 2
BAY

HAYDN R. EVANS, Gen. Mgr.
Rep: WEED TELEVISION

IRONWOOD, MICH. — Mining

TRAVERSE CITY, MICH. — Canning

experienced advertiser. Good Humor is now contemplating expansion into several other metropolitan centers. Its ad experience will put it a jump ahead of competition.

The second bonus advantage of air advertising may be its effect upon a new distribution setup that Good Humor initiated about nine months ago: vending machines. Good Humor rents 500 ice-cream vending machines from vending machine manufacturers on a commission basis. Since each machine holds only 175 Good Humors, servicing becomes a problem. To date these

machines have contributed only a little over 1% to Good Humor's total sales. However, air advertising may build the popularity of these machines more rapidly. Company management feels that machines may eventually become one way of overcoming the seasonal aspect of their business. They're usually placed in bus and railroad terminals, large industrial plants, big office buildings. Still, the fact that each machine holds so few Good Humors and the consequent necessary servicing indicates the machine age may never replace the Good Humor man. ★ ★ ★

MEDIA STUDY (Continued from page 58)

sales vehicles and has used them to launch new products successfully. He is spending about 14% of his budget for radio and 15% for tv this year. The total is more than last year's.

Insurance: More insurance companies seem to be using radio than tv, but those using either to an appreciable degree are enthusiastic. For example, the State Farm Mutual Automobile Insurance Co., of Bloomington, Ill., had its greatest year in history last year—a gain of over 35% in volume or \$50 million over 1952—and this year is even better. It is a heavy radio advertiser and is now testing tv. Of radio R. D. Bischoff says:

"Radio is effective when used consistently and often. It's relatively low in cost yet seems to do a good job for us. Tv is most effective for demonstrable products. Even for institutional messages, though, it is unequalled in effectiveness. This edge may moderate as audiences mature in their awareness of tv and its place in their lives."

Bischoff attributes radio's effectiveness to its "repetitive impact." "The same message drummed consistently into the listener's consciousness has a cumulative effect," he says. "It's enhanced by radio's compatibility with other activities—driving or riding, household chores, various forms of relaxation. Tv gets the message across by both eye and ear. It holds the complete attention of its audience and has the unequalled advantage of visual demonstration. Undoubtedly it is the most effective advertising medium known to man."

The company uses the Mutual network (Jack Brickhouse, sports, and Cecil Brown, news), no spot radio. Its primary advertising objective is to conserve its present booming business. For this it has found some strong indications that radio is "a very effective medium for our particular problem." Since auto insurance is purchased annually or semi-annually, the average policyholder or prospect is considered to be interested in car insurance about 30 days, around renewal time, per year. This means only one-twelfth of the "eligibles" (car owners) at any given time are present or potential policyholders. To State Farm Mutual this argues for great frequency "which our radio efforts certainly have, when com-

HAVE YOU HEARD?



TELEPROMPTER® has a big, new station deal!

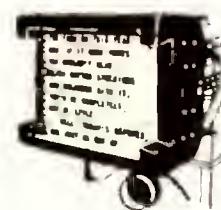
NEW \$60 WEEKLY
STATION RATE GIVES YOU:



- 2 Prompters
- 2 Camera mounts
- Floor stand & mounts
- 1 Power unit
- Change kit
- Cable

PLUS:
VideoTyper that
types letters this size

E
5,000 sets
VideoBond paper



An all-electronic basic TelePrompTer unit gives your station everything you need for better "live" commercials, newscasts, political addresses, musical and dramatic shows. And at only \$60 weekly for this basic unit, TelePrompTer is more than ever a "must" for your station. You owe it to yourself to get all the facts now on how TelePrompTer can help you do things better and make more money!

During N.A.R.T.B. Convention, see TelePrompTer in action at the G.E. exhibit, and visit Suite 707-8 at Palmer House to see what TelePrompTer can do for you.

® Trade Mark Registered.

TelePrompTer U.S. Pat. No. 2635373, others pending

TELEPROMPTER

NEW YORK CITY
Herbert W. Habler, Gen. Sales Mgr.
270 Park Avenue
Murray Hill 8-8715

PHILADELPHIA
James Blair
City and Monument Ave.
Greenwood 7-8300

NATIONAL SALES CORPORATION

WASHINGTON, D. C.
Neal Roach
1346 Connecticut Ave.
Columbus 5-3161

LOS ANGELES
George Kane
6151 Santa Monica Blvd.
Hollywood 9-6239

CHICAGO
Raymond Hagen
177 North State
Franklin 2-8826

TORONTO
S. W. Caldwell
447 Jarvis Street
Walnut 2-2103



YOU MIGHT GET A 1600-LB. BULL MOOSE* —

BUT . . .

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

**YOU NEED WKZO-TV
TO BAG TV AUDIENCES
IN WESTERN MICHIGAN!**

January '54 Hoopers, left, show how thoroughly WKZO-TV dominates the Western Michigan television market. *morning, afternoon and night!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves one of the nation's *great television markets*

27 densely-populated Western Michigan and Northern Indiana counties—a far larger *television market* than many major cities can boast!

(80,000 WATTS—CHANNEL 3)

The Fetherston Stations

WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WJEF—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
KOLN—LINCOLN, NEBRASKA
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WMBD—PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*F. D. Fetherston and D. G. MacDonald got one this size on Magnassippi River, Quebec, in 1889.

For The
TOP
SHOWS

53

In A
TOP
MARKET

IT'S
WKJF-TV
CHANNEL 53
PITTSBURGH

Looking for an economical way to sell the rich 2½ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

**OUTSTANDING
PROGRAMS**

Your Show of Shows
Hollmark Hall of Fame
Mr. Peepers—Kraft Theater
Dinah Shore—Milton Berle
Kote Smith—Boxing
Bob Hope—TV Playhouse
—and many others

WKJF-TV
CHANNEL 53
PITTSBURGH

NAT. REP.—WEED TELEVISION

pared with print."

As a result of the huge expansion in business, the ad budget has been increased over 50%, with a proportionate big slice going into radio.

One of the giants in the insurance business, which incidentally spends over three times as much as State Farm Mutual on advertising, devotes 50% of the budget to radio, network and spot. Its business is up 15% this year.

Prudential Insurance, which is also a multi-million-dollar advertiser, devotes most of its budget to the air media, network radio and tv, with fully 50% of it going to television. H. M. (Ty) Kennedy, advertising director, finds both media effective from the sales standpoint, especially in combination with newspaper supplements.

(For a case history on the Metropolitan Life Insurance Co.'s use of radio, see page 52.)

Chemicals: M. H. Straight, advertising manager of the Spencer Chemical Co., informs SPONSOR that he is using radio to a substantial degree for the first time this fall because he thinks it is an excellent sales medium. He has tested it. The firm will push its ammonium nitrate fertilizer on radio. Its ad budget is up substantially this year.

A manufacturer of a dry cleaning fluid, although buying no radio or tv direct, thinks enough of them to supply its licensed dry cleaners with e.t.'s and announcements for radio and filmed 20-second commercials for tv. It estimates that some one-third of its 1,500 licensees use radio, about 100 use tv.

Soaps: All indications point to the fact that P&G, Lever Bros., Colgate-Palmolive, and other soap manufacturers, are stepping up their use of air media. P&G, for example, told SPONSOR:

"We do not release figures on our advertising expenditures nor give detailed breakdowns even the percentages—concerning our use of the various media. We can tell you in general, however, that we expect our business to stay good. Also, since our highly competitive industry has become even more competitive with the entry of the large chemical companies into the synthetic detergent field, you can expect aggressive advertising to continue to be an important part of our business."

An advertising executive who used

to work for P&G as product manager told SPONSOR this giant among the air advertisers spends more than \$80 million a year on advertising, most of it on radio and tv.

Autos: This year has seen not only most of the big car companies stepping up their use of tv, but a surge into radio that has interested many observers. Ford, for example, has bought *Ed Murrow and the News* on CBS Radio. When SPONSOR asked why, it was told that Dr. Gerhart Wiebe, CBS Radio psychologist, and Harper Carraine, CBS Radio research director, had convinced the auto firm that it did not have to show the car in order to bring people down to the showroom.

Historically car companies have not used radio to any appreciable degree because they felt their product had to be shown. Perhaps the trend in the other direction has begun. (SPONSOR will report this trend in detail in the next issue, 31 May.)

Appliances: Westinghouse Electric Corp. spent \$6.5 million of its \$34.2 million ad budget last year on television programs and their promotional support (*Studio One* on CBS TV, two other commercial shows and pro football). It's going to keep *Studio One* this fall but other plans are indefinite. With all this tv experience it is an enthusiastic supporter of the video medium. A company spokesman told SPONSOR:

"There is no doubt in the company's mind about the sales value of television. We believe it does an excellent job.

"The chief advantage of television is that it makes possible demonstration of the product, and demonstration is the best way to sell such things as appliances and television sets. Tv is the first real mass demonstration medium.

"We have no way of comparing the sales effected by radio and television with sales brought about by magazine, newspaper and outdoor advertising. We believe all of these combined provide a well-rounded advertising program.

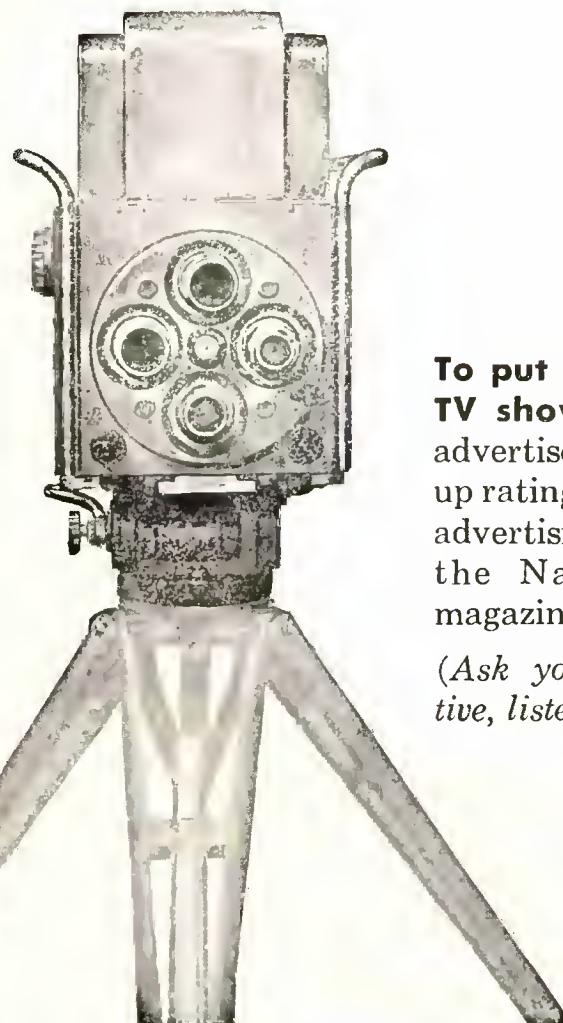
"While it is impossible to measure exactly how much tv has contributed to increased sales, and it is true that Westinghouse has been expanding, it is nonetheless interesting to note that the sale of Westinghouse appliances and television sets from 1949 through

Our eyes are on the N.A.R.T.B. convention!

TV GUIDE . . . the eyes, ears and *news* of the television field . . . extends its best wishes on behalf of more than 2,000,000 TV families to N.A.R.T.B. Because of this fine organization, and its excellent work, television has today become a leading medium for both entertainment and education. Congratulations!

AT THE CONVENTION

be sure to visit TV GUIDE . . .
in Suite 856,
The Palmer House



To put more eyes on your TV show, follow the leading advertisers who have stepped up ratings successfully through advertising in TV GUIDE . . . the Nation's leading TV magazine!

(Ask your nearest representative, listed below)

Now 22 editions. Serving
104 of the 162 Standard
Metropolitan Markets.

ADVERTISING OFFICES:

NEW YORK
488 Madison Ave.
PLaza 9-7770

CHICAGO
6 N. Michigan Ave.
WAbash 2-0366

PHILADELPHIA
333 S. Broad St.
Kingsley 6-0807

LOS ANGELES
1540 N. Vermont Ave.
NOrmandy 2-3101

1953 increased 75%."

Dealer after dealer tells Westinghouse that he can always expect several major appliance sales on a Tuesday morning as a result of *Studio One* commercials the night before. "Many specific demonstrations have had remarkable response and have proved the selling power of television," the company says.

Westinghouse also used television for a new product—a dehumidifier—during the political conventions of 1952. After the second announcement the commercial had to be withdrawn be-

cause "dealers were complaining they were sold out."

Other goods: Scott Paper Co. will spend \$7.5 million on advertising this year, \$1 million of it on tv, \$7,000 on radio. Harry Pardee, assistant v.p. for advertising and sales promotion, says that "for products that can be demonstrated effectively in the home such as napkins, towels, facial tissue and wax paper we find tv just about the greatest medium ever available to the advertiser."

In the past three years Scott Paper

has sponsored four network tv programs, including CBS TV's *Omnibus*. "Sales have reflected this new superior way to influence consumers," Pardee says. He will sponsor *Omnibus* again.

The company's tv budget is up \$800,000 to \$4 million this year.

That a pot of gold does not lie at the end of every tv rainbow is shown by the experience of a \$2 million advertiser who used television for selling a new kitchen device. The ad manager recalled ruefully:

"Tv moved more goods in a specific area than any national medium we ever used before, but we lost \$7 on each \$2.95 retail item we sold!"

The company cut its tv budget in half as a result.

(Maybe this is the kitchen appliance Dr. Wiebe told SPONSOR a manufacturer couldn't sell, so he turned to the psychologists to find out why. They discovered the housewife wasn't buying it because it looked "cruel." The manufacturer remodeled the device, and sales promptly soared.)

Once you've proved a medium moves your goods, is it a bed of roses for you from then on? The answer must be no. An example from an advertising director who had considerable success with video:

"My answers to your questionnaire would only confuse you. That is because I am still confused myself. Last year we had all television. This year we have no television and until our Board of Directors tell me how much dough we have, we don't know if there will be any."

What motivates Boards of Directors? Perhaps an explanation lies buried in the preceding article in this series, "III. Psychology of media—Why admen buy what they do." (See SPONSOR, 3 May 1954.)

But more advertisers than ever are depending on one or the other air media to help them move goods—especially if sales have sagged. For example, one manufacturer of textiles told SPONSOR that sales are down from last year. What did he do?

Although the ad budget remained the same, he doubled tv's share—to 50%.

★★★

Dick Dunne's analysis of media trends for SSCB and Advertisers' test of a Life ad vs. a segment of Show of Shows for NBC will be published in an early issue.

KCEB * SETS the PACE... in TULSA'S "BILLION DOLLAR" MARKET!

Affiliated with **NBC—DUMONT**
Full Time Network Facilities

PROGRAMS OF OTHER NETWORKS ACCEPTED ON THE BASIS OF AVAILABILITY

* **ARB** March-April UHF-VHF Penetration Report states that Tulsa is the first dual market in any ARB study to have a conversion as high as 17.7% before going on the air. Also the first market to have a conversion as high as 25% after less than one month's operation.

★ Tulsa's most powerful station
KCEB channel 23

GET ROLLING CALL

Represented By
THE BOLLING COMPANY
New York — Chicago — Boston — Los Angeles — San Francisco

A home run in the living room

Once again this season, WCCO-TV is bringing exclusive telecasts of Minneapolis and St. Paul American Association baseball to the fabulous Twin City market. Vivid sports telecasts are a traditional part of the WCCO-TV schedule—for WCCO-TV . . . in sports as in everything else . . . is the familiar “other member of the family” to 2½ million men, women, and children in our 62 county home area.

With this red-hot sports audience

A hit reaches 760,000 homes

Each game is a sell-out

Every pitch counts

WCCO-TV's year-round sports schedule offers a chance for a smart sponsor to slide safely into the real home base—that family circle reached best in the Northwest by WCCO-TV. Call Free and Peters for the complete line-up.

WCCO-TV

The other member of the family
Minneapolis—St. Paul

CBS



COVER

NORTH CAROLINA'S

RICH, GROWING *

"GOLDEN
TRIANGLE"
.....
WINSTON
SALEM

Greensboro • High Point

WITH

W S J S
TELEVISION
CHANNEL
12

*193,289 sets as of April
1, 1954—An Increase of Over
35,000 Sets in 6 Months



Interconnected
Television Affiliate

National Representative:

The Headley-Reed Company



MUSICAL LIBRARIES

(Continued from page 51)

RCA Thesaurus: *The Hour of Charm* (Phil Spitalny's all-girl orchestra); *The Sammy Kaye Show*; *Music Hall Varieties* (featuring great names of the Gay 90's); *Date in Hollywood* (with Gloria Dellaven, Eddie Fisher, Hugo Winterhalter).

World: *The Lyn Murray Show* (includes guest stars); *Forward America* (Walter Huston in dramatic readings surrounded by orchestra and chorus); *Freedom Is Our Business* (dramatic readings by Robert Montgomery with music by David Rose); *Chapel by the Side of Road* (with reading of the Bible by Raymond Massey).

World as you may note has shows which are based as much on readings as on music. It is also giving its subscribers shows completely divorced from music. To wit: *You Win*, a quiz which station builds locally using a manual of questions and format furnished by World; *Whose Birthday Is This?*, a show for announcement of local birthdays with format and continuity furnished in a World manual.

Q. *How's business?*

A. The libraries ran into changed conditions in the post-war years. Before tv came along record companies started hurting the libraries by giving records away to stations. (Modern records can be played on the air.)

Record companies found that getting their disks on the air meant big sales and sought to interest the disk jockey. It's reached the point where the record companies furnish records, scripts for use in shows, even voice tracks with performers introducing numbers. (Some have branched out into charging a small fee. Thus they've come full circle in actually competing with the libraries.)

Tv made things tougher. Economy waves meant some stations with several libraries cut down to one. Other stations dropped libraries completely and relied on records.

The fact that only three companies with a broad record selection continue in the original mode of library operation is a reflection of these conditions.

But business for the three is good. By adding extra services and converting their operations into a sales service for stations World, RCA and Lang-Worth have kept moving ahead. World

and RCA probably have more billings than at anytime in their history.

Associated Program Service reports that in the past 18 months it has had a higher net than at any time in its history. Reason: APS operates at minimal cost, selling its service via direct mail.

The APS approach is based on monthly rental of \$62.50 to all stations, regardless of market. The station gets the basic APS library plus sales aids including a series of recorded sales talks by "Mitch" Mitchell in which the former BAB head advises subscribers on selling methods.

World, RCA and Lang-Worth, of course, can afford to go much further in extending sales aid because they charge more. They add to their services regularly. You'll hear about some of the additions during the NARTB Convention: new shows, new merchandising aids, new ideas. All companies agree sales aids are vital. World calls its operation a "sales and program service."

Q. *Have advertisers ever used library shows for multi-market campaigns?*

A. Frequently. However, the big pattern in library show sponsorship is local. Usually the station goes out to sell a local retailer, including of course dealers for nationally advertised products. Or in many cases shows carry a number of announcements including e.t.s of national advertisers. But library shows have been used effectively on a regional basis.

The La Salle Wine Co., big independent winery in Michigan and distributor for Manischewitz wines, started with RCA Thesaurus' *Hour of Charm* on one station, WDMJ, Marquette. After 90 days the company went to four other RCA-subscribing stations and bought the show. Following a 100% sales increase, La Salle blanketed their trade area with the show by going to a total of 16 stations.

The Michigan Bell Telephone Co. covered the state continuously for three years with World's *The Lyn Murray Show*. Agency: N. W. Ayer.

The agency for Silent-Glow oil burner, Charles W. Hoyt, came to Lang-Worth several years ago and selected a show for testing, *Cote Glee Club*. It was on 23 New England stations for 18 months by the time the campaign got into full swing.



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA

than any other television station
in Kentucky and Southern Indiana

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules—*proof that WAVE-TV really "gets through" to fringe areas.* Here's why:

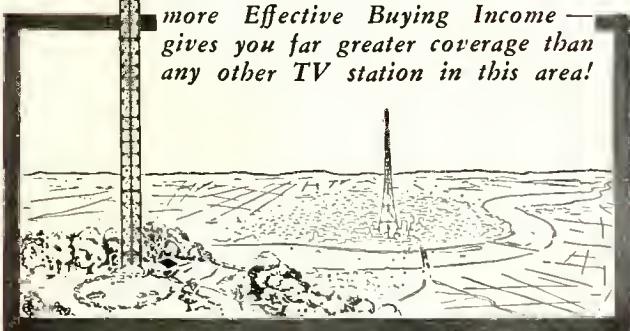
**WAVE-TV's tower is 525 feet higher
than Louisville's other VHF station!**

**WAVE-TV is Channel 3—the lowest
in this area!**

**WAVE-TV's 100,000 watts of radiated
power is the maximum permitted by
the FCC for Channel 3—is equivalent
to 600,000 watts from our old down-
town tower on Channel 5!**

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT
NBC Spot Sales, Exclusive National Representatives

FIRST

IN RADIO!



FIRST

IN TV!



in Wichita Falls
★ Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

Q. *How can national or regional advertisers make better use of library shows?*

A. There is no simple answer. It's almost a matter of ingenuity in seeking the approach to fit your needs. Incentive for going to the trouble? Library shows can give you national-level production values at tiny cost. Talent fees of \$5 a show aren't unusual for programs using top-cost talent. And the bald case is some stations charge nothing for library shows.

Here are some ways you might buy library shows:

1. If you have regional advertising by various company divisions, you could study shows furnished by each of the libraries. You might draw up a list of a dozen suitable shows, several from each library. Regional offices could take it from there.

The advantage of this approach? Your state or regional office could coordinate its efforts better using a single show in all its cities. It could tie the whole campaign together with uniform merchandising and promotion pieces. At low cost a radio campaign could be built around star names. You might go a lot further toward exciting retailers that way. This approach, too, could be used in a co-op campaign where the national company pays part of the cost and dealers pay the rest.

2. Even if your advertising is placed from one point only, you should keep an eye on library shows. Some of the shows furnished are ideal for specific types of accounts. World, for example, has a show called *A Bundle of Joy*, which is a musical salute to newborn babies. A baby food company might well tell timebuyers that participations in this show are worth looking out for.

Without special briefing the timebuyer is rarely aware of library shows by name. He is apt to go by them on a program list with no realization these are nationally produced shows with top production values.

3. Probably the sponsor who's a natural for library shows is the one who has to spread his money over a lot of markets at low cost. An advertiser with a new product or one with a budget problem might be able to build a whole campaign using one library show in all his markets.

Every time a new library show is announced agencies here and there will write in to inquire about it. Sometimes agencies are confused about the nature of libraries and think that they

can buy a library show individually to put on any station they want. It doesn't work that way of course. Each new library show announced is available only to the library's subscribers —though the station an agency has in mind may be a subscriber.

4. You can inquire in advance about new shows going into production. That might actually be the easiest job. If you went to the libraries and found a particular show scheduled for fall release, you might be able to pick 30 stations from the list of subscribers and clear time with them in advance of the show's release.

If you got up into a list anywhere near that long, chances are you'd get cooperation from the library in building merchandising and promotion material.

Q. *Have libraries ever tried to sell on a national level?*

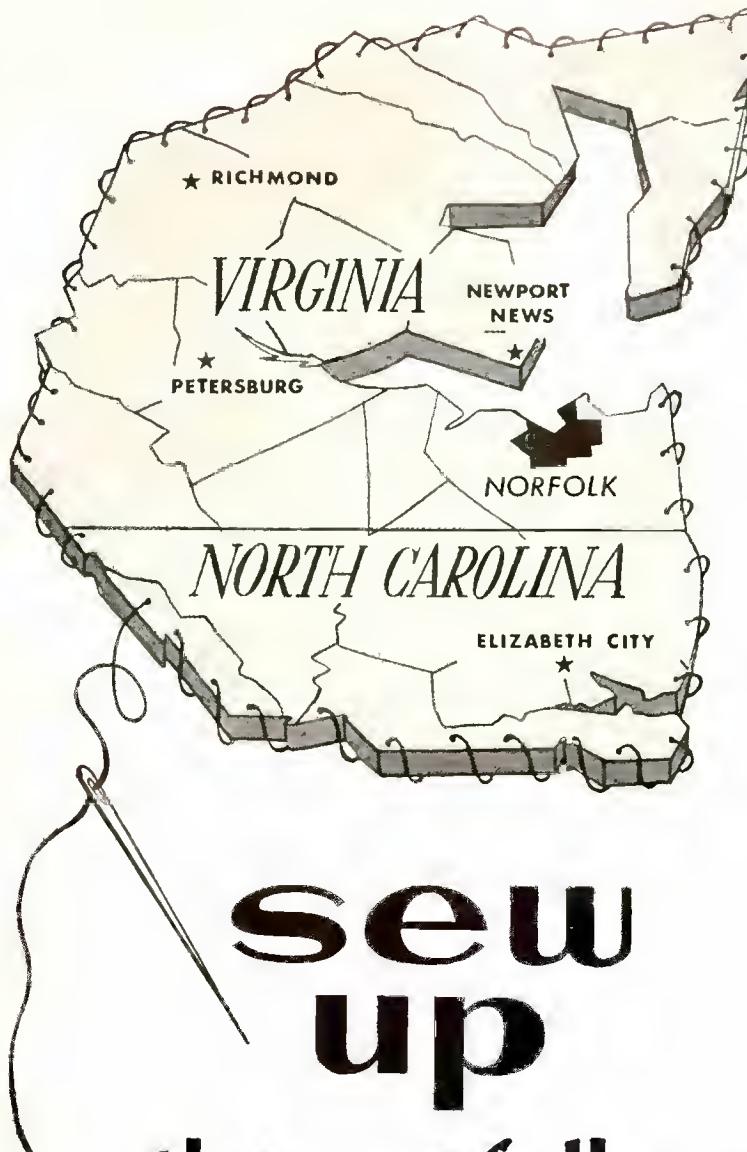
A. Lang-Worth made a brief effort several years ago. It sent a series of brochures to agencies listing its stations and pitching specific shows. It was a short campaign and results were few.

Associated Program Service under former BAB Director "Mitch" Mitchell had plans several years ago for an audition room national advertisers and agencies could use. But APS, too, dropped its national effort after a short time.

Q. *What are the difficulties in national or regional sale of library shows?*

A. You'd think library shows are a cinch to sell to national or regional clients. Star names, production values, low cost—it adds up to a good sales story. But the big handicap is that the advertiser who wants a certain library show has to give up some freedom of station and time choice. He can only get a show on those stations subscribing to the library which supplies the show in question. And unless he picks a new show he can't be sure it won't already be sold in some of the markets he wants. (One answer: stations frequently move a local account to get a national client on.)

Another obstacle: National representatives can't work hand in hand with the libraries. Rep A will have a station which subscribes to World in one market; then in the next market his



sew up the norfolk market with a one station buy

Now, more than ever, WTAR-TV vastly dominates America's 25th metropolitan market by phenomenal program ratings and maximum VHF facilities. With its new 1049 foot tower and 100,000 watts power WTAR-TV is the only station that delivers your sales message to all of Tidewater, the entire eastern half of Virginia (including Richmond) and northeastern North Carolina.

Buy Only **WTAR-TV** *to Sell America's Miracle Market*
Represented By Edward Petry & Co., Inc.
channel 3
NORFOLK

HALLE-LUJAH!

Salvation is here again
for summer advertising!

Operation

Sunburst

Dynamic \$100,000 summer
sales promotion for
Crosley Group Advertisers

**WATCH FOR THE BIG
ANNOUNCEMENT**

station will have RCA. So the rep doesn't sell the library per se, only specific shows on his stations.

Q. Is there any way to solve the problem?

A. Here's one suggestion based on SPONSOR's look at the field. Some form of unified selling might be worked out. All the libraries today have lists of star name shows. The advertiser who wants light relaxing music, for example, will find that each library has a good show in that category. He might put together a group of several dozen markets using three shows of this type from different libraries. That would give him more choice since in some cases all three libraries would have station subscribers in his markets.

Conceivably a catalogue listing shows of all the libraries in one place would stimulate buys like this. Such a book might go to agencies and advertisers for use in building radio campaigns. National advertisers might also use it as their manual for showing dealers how to use library shows in co-op campaigns.

Q. Sounds great—what's the drawback?

A. Aside from the normal difficulties of pulling any group in an industry together there's this: The libraries are usually reluctant to have lists of their station subscribers published. Such lists would be needed in a catalogue or other unified effort. But the attraction of being able to tap national radio budgets might overcome this resistance.

Whether it takes the form of a catalogue or direct call on national advertisers eventually some way of bringing large numbers of national and regional advertisers and the "libraries" together will probably be found. ★★★

WEEK AT BBDO

(Continued from page 49)

You know how they are. All kinds of colors and things moving and swaying and things going on inside. Maybe we could do something with a bottle coming out of the juke box."

Kroll: Yeah, somebody drinks some RC and the joint is jumping.

Burland: I've got it! It's a small smoky room. It's 4 a.m. Everybody's pooped. One guy is playing lazily. (He sits at the piano slumped, a cigarette dangling from his lips, fingering the piano to illustrate the idea.) A guy takes a sip of RC and the tune starts getting lively.

Mercer: Before things pep up, everybody looks bleary-eyed, bushed, no energy. They really look crumby.

Hornsby (the older conservative veteran): Is that good stuff for kids?

Mercer: Kids are crazy about jam sessions.

Burland: Well, we can't make the people look disgusting or anything like that.

Kroll: How about something at school. Healthy-like scene. A dormitory room. A student union scene. You know.

Mercer: This is animation. It's gotta be adaptable to animation. We're not going to shoot live stuff.

Burland: Here's something else. An RC bottle—it looks like a bass fiddle. A guy comes over, plucks it like a bass.

(Silence, while everybody thinks.)

Burland: Listen to this! A mailman is coming down the street. He drags along. The mailbag pulls him down. He's really beat. He comes to a mail box. He reaches into the mailbox, pulls out a bottle of RC. A voice inside the mailbox says, "RC makes you feel like new." No! This is it! The mail box has a face, sways back and forth, with a big smile and sings, "RC

Put Action In Your TV Slides!

ZOOMS!

ROLLERS!

BURSTS!

ANIMATED SLIDES

SPINS!

FLASH WORDS!

WIPES!

FILMACK STUDIOS 1326 S. WABASH CHICAGO, ILL.



Care to say a few words?

It's a long wire that leads from that WGY microphone. It stretches into 878,130 homes in one of the richest market areas in the United States. They're homes of factory workers and executives, suburbanites and farmers of central New York and Western New England. The recent Politz survey proved the inseparability of radio and the American family. Let a Christal representative tell you about the power of your voice over the WGY microphone.

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK—BOSTON—CHICAGO—DETROIT—SAN FRANCISCO



**the KMBC
KFRM Team**

CBS RADIO FOR THE HEART OF AMERICA

WE COVER THE SUBJECT



Let us cover your subjects thoroughly for tv and radio like we did for Paper-Mate Pens, Sears & Roebuck, Dr. Ross Dog Food and Gallo Wines.

They started with our easy \$75.00 audition plan. Call or write today.

Song-ads

COMPANY
6000 Sunset Blvd.,
Suite 203
Hollywood 28, Calif.
HOLLYWOOD 5-6181

Advertising set to music for radio and T-V!

makes you feel like new."

Kroll: Hey, you could do a lot of them like that!

Mercer: That's good. There's the cop on the beat . . .

Kroll: . . . Gal coming home from shopping, reaches into ice box . . .

Mercer: How about animals? A sad-looking hound dog drinks RC, looks happy, runs around with a big smile.

Burland: Yeah, the hound dog drinks RC, turns into a whippet. Is a whippet a dog?

Mercer: Come to think of it. I don't know about the dogs gimmick. We're trying to sell RC to people, not dogs.

Burland: Dogs watch . . .

Mercer: . . . tv. I know. I still like that juke box idea. Maybe we could do something like that.

Burland: Stop the presses! This is it! You see the nickel rolling lazily down in the slot. Even the buffalo looks down-in-the-mouth. Uh — let's see now. Somehow, as soon as the nickel hits something or other, maybe a bottle of RC, everything starts jumping, the buffalo, the juke box, the people, the whole place.

Mercer: Say, how about a Dr. Jekyll and Mr. Hyde kick? Dr. Jekyll drinks RC, turns into Mr. Hyde.

Kroll: It's the other way around.

Mercer: Well, anyhow . . .

(A few more basic ideas are explored, then Mercer sits down and begins listing all the ideas that were brought up.)

Mercer explained to me: "This is just a rough approach. We'll decide on the best ideas, put them into formal script form and then discuss animation with the artists. Of course, the commercials go through many hands. It's hard to say what it'll look like."

* * *



Represented nationally by
JOHN E. PEARSON TV Inc.

There are five dates of importance in BBDO's history.

1891—The George Batten Co. was founded. The firm started out as a space broker for religious papers but soon became an "advertisers" agency. Batten's first account was MacBeth lamp chimneys. His first male employee, William H. Johns, was taken on in 1892 for \$10 a week. Batten died in 1918.

1919—Barton, Durstine & Osborn was founded. The principals were Bruce Barton, who, like Johns, is a minister's son; Roy S. Durstine, who helped Barton direct publicity for a YMCA-Salvation Army fund-raising campaign during World War I, and Alex Osborn, a Buffalo agencyman. Though Barton had no agency experience, he was well known as an editor and writer. The new firm hired an office boy that year by the name of Bernard Cornelius Duffy.

1928—The Batten Co. and BDO were merged into one firm employing 600 people and boasting billings of \$27 million. Barton became chairman and Johns, who was a founder and first president of the 4A's, became chief executive officer. Arthur Pryor Jr., who was hired by BDO in 1927, headed the radio department in 1934.

1939—Durstine left to form his own agency. With the shifting around of management reins, new policies were put into effect which (1) started the big switch that turned BBDO from an institutional advertising to a packaged goods agency, (2) widened employee ownership—there are now 221 stockholders and (3) expanded research and marketing services. Johns (who died in 1944) and Barton switched posts and Osborn took over as manager with the title of executive vice president. Billings: \$20.2 million.



1946—A younger group of executives took over under the leadership of the new president, 44-year-old Ben Duffy. Barton became chairman and Osborn vice chairman. A team of executive vice presidents was set up to take care of day-to-day operations and help Duffy prepare for the postwar advertising battle. Billings: \$50.4 million.

This is BBDO today: Its physical assets include 14 offices in 13 cities, four of them service offices. Its New York headquarters takes up six floors at 383 Madison Ave. and three floors at 385, the twin buildings owned by Webb & Knapp, probably the biggest landlord of advertising agencies in New York City (and headed by real estate's wonder boy, William Zeckendorf). BBDO's real assets are more than 1,700 employees, of whom about 1,200 work on Madison Ave. Billings in 1953: \$137.5 million.

The men and women who turn out BBDO's advertising are grouped under four executive vice presidents. (There are 59 just plain vice presidents besides.) They are Charles H. Brower, who, as mentioned before, is in charge of creative services; J. Davis Danforth, in charge of client relations; Fred B. Manchee, in charge of operations, and John C. Cornelius, who runs the five Western offices in Minneapolis, Chicago and California.

Cornelius, who will retire this year, was a merchandising pioneer and is closely identified with Minneapolis. He was sent there in 1933 to shore up BBDO's office in that city after Ralph Campbell and Ray Mithun walked out with practically every account there. He did a crackerjack job, rebuilding the office until it was the largest agency in Minneapolis.

(In a somewhat different way, Osborn is identified with Buffalo. He just likes the town and his heart never left it even when he ran the reorganized BBDO during the war. He visits New York regularly now but spends most of his time in his native heath paying closer attention to the Buffalo office. The brainstorm session idea is

Osborn's child. His interest in creative thinking has resulted in such books as *Your Creative Power*, *Wake Up Your Mind* and *Applied Imagination*.

The four executive vice presidents have spent their entire working lives with BBDO or its two predecessors. This is no coincidence. It is a reflection of BBDO's policy of promoting from within, of hiring young men who, if they have the ability to grow, will grow with BBDO.

Let it be said now in all honesty that BBDO does not lavish fancy salaries, not even on hot-shot admen. This applies to those pushed up from the inside as well as the rare case of someone brought in from the outside. But, by the same token, neither does it exert the cruel and relentless pressure that inevitably goes with being a \$50,000-a-year account executive, not to mention those Purple Hearts of civilian life, the ulcer and the heart attack.

The result is a kind of working democracy, a camaraderie, a de-emphasis of status. There are other factors, too. There's an air of stability about BBDO. As agencies go, it's no youngster. (Yet, there's no evidence of corporate stuffiness.) There's also an air of success about BBDO, and obviously good reason for it. The average BBDO'er is constantly reminded that he belongs to a group. This is partly due to the way BBDO is departmentalized and partly due to the family atmosphere.

BBDO seems, to one observer, at least, free of office politics. The fact that a number of agency people volunteered this view is not, in itself, proof, since it was told to an outsider. But it is certainly strong evidence.

* * *

"DUFFY, Bernard Cornelius, advertising exec.; b. New York, N. Y., Jan. 21, 1902; s. Bernard and Margaret (Connelly) D.; ed. parochial schs. of New York City; m. Marion Edna Bruton, Apr. 26, 1930; children—David Edward, Miriam Margaret. Office boy, Batten, Barton, Durstine & Osborn, Inc., 1919-20, space buyer, 1920-25, head of media dept., 1925-1935, vice pres. in charge of media, marketing and mdsing, 1935-38, dir. since 1938, exec. vice pres. of six Eastern offices, 1943-45, gen. mgr. since 1945, pres. since Feb. 1946."

Who's Who in America doesn't shed any light on why Ben Duffy rose to the top at BBDO. Duffy can't shed

HOLD THE PHONE!

*Before you complete
your summer
ad plans, get the facts about...*

Operation

Sunburst

*Dynamic \$100,000 summer
sales promotion for Crosley Group
Advertisers*

**WATCH FOR THE BIG
ANNOUNCEMENT!**



T. "THOMAS" LEAHY

MONARCH WINE COMPANY

*"The results of our 25
spot a week schedule have
really been amazing."*

ROLLAND STUDIOS

*"We had 18 inquiries on
1 one minute spot and sold
15 of them."*

Represented by
George W. Clark, Inc.

KWBB

"WICHITA'S RADIO ACTIVE STATION"
1410 KC • 1000 WATTS

LEE DORRIS
SELLS THE BIG
NEGRO AUDIENCE
MORNING-NOON-AFTERNOON
ON
WSOK
NASHVILLE, TENNESSEE
1000 WATTS

"Heart of the City has made Jim Clune's Grand Traverse Auto Company in Traverse City the heart of the Northern Michigan used car market. Jim reports WWTV, the first and only single-coverage medium in Northern Michigan, immediately expanded his used car trading area to a 70-mile radius. Instead of a winter slump, Jim, a member of the Ford Advisory Council, experienced a more than 10% increase in used car business. You can enjoy this expanded market, too. Contact your Weed salesman, or write to John F. Cundiff, Sales Manager, WWTV, Cadillac, Michigan."

WWTV
SPARTON BROADCASTING CO., CADILLAC, MICHIGAN

Average hourly time periods, morning thru night (Monday—Saturday) used as base. Cost per 1,000 computed using SAMS survey, times WOW Pulse area rating, divided into rate.

REGIONAL RADIO
WKOW
OMAHA 590-NBC AFF.
A Meredith Station
JOHN BLAIR & CO., Rep.

much light on it either or doesn't want to.

When I spent some time with him on the morning of 1 May I suggested that his rise was due to super-salesmanship. I had heard that someplace. Duffy denied it.

"I spend very little time soliciting new business," he said. "Maybe five or six days a year. Anyway, it's not salesmanship that brings new clients to BBDO. It's our organization. We've got a good organization. If I hung up a shingle saying 'Ben Duffy,' I'd be just another office on Madison Ave. I've been with BBDO a long time. The organization helped make me."

"Clients call us up, too, don't forget. And some of our best salesmen are our clients."

I asked what it would cost to buy BBDO.

Duffy smiled. "I guess you could figure some kind of formula, if you wanted to. What are the figures they use? Something like 10 or 14 times net earnings. But that's silly. You're talking about buying people. You can't buy an agency any more than you can buy a good doctor. We have no inventory and no expensive machine tools. When we work on a new campaign, we re-tool our minds. Our machine tools are what God gave us."

We got to talking about Duffy's infant's wear business. He owns a controlling interest in the Modella Manufacturing Co.

"It's a good thing for an advertising man to get interested in a business like that," Duffy said. "It teaches me a lot. It's a challenge. The business was started in 1951 and is getting better year by year. If I gave you figures on the increase in business it really wouldn't be a fair thing because the business is so new. But if you really want some figures you can say that business has increased 300% in three years. We make two items, a sleeping bag called 'Sleepy-bye' and water-repellent cotton baby pants called 'Sleepy-drye.' We have national distribution in 1,000 outlets. . . .

" . . . I'm having lunch with Paul Hahn (president of American Tobacco), Danny Thomas and Bob Kintner. Just social. Lucky's already renewed the *Danny Thomas Show*. Then I have an appointment with Pat Weaver at 3:30. It's a good thing it's not earlier. This kind of lunch can take time. . . .

" . . . Why don't we go after foreign

business? Bruce Barton once answered that question at an agency meeting. It was asked by one of the employees. He said something to the effect that as long as he could look out of his office window and see the name of somebody we could be servicing and aren't there's no reason to go abroad. . . .

" . . . When I look at an ad I don't like, I say that the person who wrote that wasn't desperate when he wrote it. The best ads are written from desperation."

* * *

When I was lining up photographic shots for the BBDO story, Robert L. Foreman, vice president in charge of television, suggested he be photographed in his office talking to people in the program business. "That's typical of my work," he said.

It certainly wasn't typical of the day I spent with him. If he spent five minutes in his office at one time, it was a lot. I had hardly walked in his office when he brushed quickly by, calling over his shoulder, "C'mon, I'm going down to screen a new show."

I ran down the narrow aisles flanked by the ubiquitous BBDO glass and metal partitions. When I caught up to him, he explained: "It's a new Fred



LOTS OF PEOPLE, TOO!

Cows that help produce an income of over \$3.4 billion, and people who spend over \$2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by
HEADLEY-REED CO.

Allen show. Lorillard hasn't renewed the Fred Allen show, *Judge for Yourself*. I think the last program is a week from tomorrow (11 May). NBC has Fred Allen under contract, so they had Goodson-Todman package another quiz show."

The new show is called *Take Your Choice* and features, besides Allen, his wife, Portland Hoffa. This is the format: Allen interviews a pair of contestants. Then one contestant asks the other one questions. There are five sets of three questions each, which are displayed, one set at a time, on a big board. The contestant who asks questions picks one of the three. The object is to pick questions the other contestant can answer easily. The partners get \$100 for each question answered correctly. If they answer all five, they get \$5,000.

The first two contestants were a female farmer and a college professor. They answered the first four questions correctly.

"I hope they're not going to give them \$5,000 for a pilot film," Foreman muttered.

The college professor, who was an

swering the questions, was tripped up on the last one. He didn't know that the Ryder Cup was a golf trophy.

After 10 minutes of the half-hour show, Foreman got up. "Looks pretty good," he said. "We've got a couple clients interested in it. Goodson-Todman let us see it first because we're so active in network tv."

Back at his office, Foreman dialed a number. "Roy," he said tersely into the mouthpiece, "it looked good. Show it to them."

He leaned back in his chair and took a deep breath. "I have to watch out I don't spend all my time at screenings. As it is, I have to screen stuff at home, too. I have a sound projector at home. The general run of films goes through the program department. You might say they screen the screenings."

Foreman explained his bailiwick includes programing, film and live production, commercials and commercial art. He is chairman of the Radio-Tv Plans Board, one of the top decision-making groups at BBDO. Besides Foreman, the board consists of Brower, Pryor, who is vice president in charge of the radio-tv department; (and was ill during my week at BBDO); Don Rowe, business manager of the tv department; Hiram Brown, who has film background and is top man on the du Pont tv show, *Cavalcade of America*; Fred Barrett, vice president in charge of media, Hermilio "Travie" Traviesas, radio-tv account executive for Lucky Strike, and James S. Bealle Jr., in charge of new program development. Also sitting as a member of this plans board is Vice President Carroll P. Newton, who acts as an assistant to Duffy in tv matters.

Before I could get the titles of the plans board members straight we were off again. This time downstairs for a (confidential) discussion of Campbell's tv policy.

When we returned I asked about what BBDO was doing in the way of show production.

"Well," he said, "Your Hit Parade is client-owned and produced by BBDO. It's the only show which you might say we package. We also have script control over *Cavalcade of America*, *Armstrong Circle Theatre* and *Campbell Soundstage*. We pay producer Marc Daniels on the latter show, also. But all the shows our clients

are we happy ?
Si Señor!



THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts

KIWW
Spanish Language

National Time Sales—New York
Gene Grant & Company
Los Angeles — San Francisco



Within 50 miles of the WJPS antennae there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingsby Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana

So you want to sell K.C.?

KUDL
is the place to do it!

KC Lovers

Why?

Here's why!

COVERS THE GREATER KANSAS CITY MARKET

KUDL
STUDIOS: 1012 BALTIMORE BUILDING

KUDL delivers as many listeners* as NBC, more than ABC, and even more than the other independent. Let Forjoe show you the April Hooper.*



KPRS
KANSAS CITY, MISSOURI
Represented Nationally by
JOSEPH HERSHEY McGILLVRA, INC.

60 KW-TV in July

GARDENING
is a popular hobby
IN WESTERN MONTANA

•
**You Can Sell
What They Need**
with a

SPOT program

93% LISTEN TO

A.M.—Radio

 **KGVO**

1290 5kw Day & Night

MISSOULA, MONTANA

Reps: GILL-PERNA—NY, LA, SF & Chi.

sponsor involve some kind of supervision, even aside from commercials. We are, after all, the client's representative and we must make sure his policy is adhered to."

I asked why BBDO wasn't more heavily involved in program packaging.

"For a very good reason," answered Foreman. "By keeping away from packaging we have the whole wide world to choose from. By not producing our own shows we have a freer hand. We can be more detached if we aren't financially involved in a show. And if we are more detached the client will trust our judgment more."

"Then, once we start hiring our own programming people, we would tend to do things the same way, not to mention the problem of overhead. Suppose the agency put illustrator Norman Rockwell on its payroll? There'd be too many of our ads with a Rockwell imprint." By this time Foreman was starting for the door on his way to lunch. "We'd be typed. We wouldn't have enough variety. Get it?"

He was halfway down the hall when he said, "Besides I have enough headaches."

• Our industry has not properly re-sold nighttime.

• We have not developed the tremendous potential of local advertising properly.

• We have not as yet eliminated the "road-blocks" to the wider use of radio by national advertisers.

• We have not manned our stations with enough highly-trained salesmen.

These four problems will occupy most of BAB's time and budget in the 1954-55 year.

At the convention BAB's program Thursday afternoon will marshal the type of evidence that we need most to substantially increase radio's volume—the testimony of important local and national advertisers in all types of businesses that radio rings the cash register as well or better than other media.

BAB's policy is to continue to marshal the best evidence we know to boost radio advertising toward the billion-dollars-a-year total—the testimony by advertisers that radio reaches more people and sells them better dollar for dollar than any other promotional force they can buy.

* * *

For the first time in NARTB convention history, the BAB has been invited to conduct a special two-hour radio sales clinic on Thursday afternoon, 27 May. BAB is expected to review many of its sales presentations, as well as to point out new sources of radio revenue.

(Part II next issue)

SWEENEY

(Continued from page 42)

As an advertising medium, radio, during the same period, has proved its capacity (1) to grow despite terrific competition from other media by increasing its billings from advertisers by \$79,000,000 annually; (2) to change by uncovering new sources of revenue when the time-honored ones dried up.

In those three years BAB's growth has paralleled and in many ways spurred the growth and change of radio advertising. Three years ago at convention time BAB had a budget of \$112,000 and six full-time employees. Its customers were almost entirely those NAB members who were willing to gamble a percentage of their NAB dues on the vision of a separate association to sell and promote radio as an advertising medium.

Now, BAB has a \$687,000 budget, a staff of 35, and is working for 810 stations all four networks, and virtually all the station representatives.

Three years ago radio had no central source through which to inform advertisers, no one to call on them to tell radio's story. Today, BAB is presenting radio's advantages to 300 advertisers every month and servicing dozens of advertisers and agency requests every day.

Radio's selling and promotion problems are a long way from being solved. In four areas,

**Within 15 Miles
of this tower**

**Lives the greatest
concentration of
buying power served
by any single station
anywhere!**

**Ask
Hal Holman Co.
for the proof**

WBEL

OFFICES AND STUDIOS
Rockford, Ill. - Beloit, Wis.

JANESVILLE

• BELOIT

ILL.

5000 WATTS AT 1380

"BASIC"

• ROCKFORD

INDEPENDENT"

ROUND-UP

(Continued from page 89)

Specialty programming is new to television. For example, SPONSOR's 1954 *Program Guide* lists 374 radio stations (about 25% of those responding to questionnaires) with Negro programming—but only eight tv stations reported Negro programs. Apparently anticipating more Negro television programming, Essex Films, New York, has announced a 26-program series described as "the first all-Negro tv film show." The series, called *Tenth of a Nation*, outlines in quarter-hour segments the progress of the American Negro in all fields of activity—science, medicine, sports, arts and letters, national affairs and other subjects. The films, done in a *March of Time* style, were produced by American Newsreel which serves more than 400 Negro motion picture theatres with weekly newsreels.

* * *

Most popular booth at Tulsa's "Made-In-Oklahoma" Manufacturers Exposition was that of the Tulsa Broadcasting Co., according to KTUL

and its sister station KTVX (newly granted vhf Ch. 8 tv outlet). Popularity of the booth was attributed to Tulsa Broadcasting's "see yourself on tv" exhibit. The stations used a small Dage tv camera which picked up visitors and flashed their pictures on the



screen of a nearby tv set. While the cameraman (above) focuses on visitors, a KTUL-KTVX girl hands out candy sticks with KTUL and KTVX call letters through the cores. Construction of KTVX—which will have its transmitter atop Concharty Mountain, midway between Tulsa and Muskogee—is due to begin soon.

* * *

When WKY-TV, Oklahoma City, recently telecast its first color television program (it was NBC TV's *Paul Winchell Show*), the local newspaper—the *Oklahoman*—obligingly sent over a reporter to cover the event. There was only one difficulty: The reporter was completely color blind.

* * *

Gotham Audio Development Corp. is the name of a new firm which will design and manufacture custom-built recording equipment for broadcasters and other professional users. The new company is a subsidiary of Gotham Recording Corp., New York. First client of the audio development firm is Reeves Equipment Corp., for which Gotham will design a high-power driving amplifier for use with BBC Grampian disk cutting heads. Reeves will distribute the product.

* * *

The fourth annual edition of *St. Louis Job Guide* has just been issued by Westheimer & Block, St. Louis advertising-public relations agency. The guide lists prospects in the Greater St. Louis area for those seeking employment in advertising, public relations and journalism. About 600 firms are listed. Westheimer & Block estimates

KWJJ

"Oregon Country
Happy Hunting Ground
for Smart Advertiser."

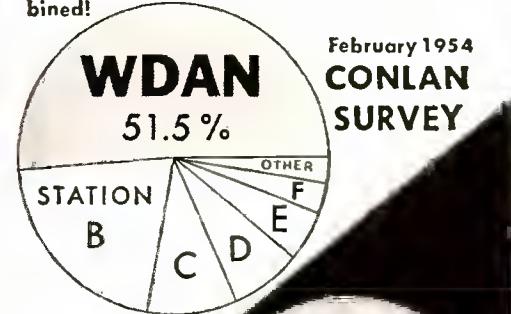
Take it from KWJJ—Chief of the Northwest Independents—there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.

National
Representative
BURN-SMITH CO., INC.



... the Story Remains the Same in Danville

WDAN is a MUST buy if you want coverage in East Central Illinois' and Western Indiana's rich market. WDAN gives you more listeners than all other stations combined!



WDAN

CBS RADIO
DANVILLE, ILL.

REPRESENTED BY
EVERETT-MCKINNEY, INC.
NEW YORK — CHICAGO

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's loyal audience of over 1,000,000... the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's selling power...ask for our "sales pitch."



KOWL
Sales Office: 4128 Wilshire Blvd., Los Angeles
NATIONAL REPS:
FORJOE & CO., INC., New York, Chicago,
Dallas, San Francisco
DORA-CLAYTON, Atlanta, Ga.

HOLD THE PHONE!

*Before you complete
your summer
ad plans, get the facts about...*

Operation

Sunburst

*Dynamite \$100,000 summer
sales promotion for Crosley Group
Advertisers*

**WATCH FOR THE BIG
ANNOUNCEMENT!**

LEE NICHOLS
Country Music Man

**"Sagebrush Serenade"
"Western Requestin"
"Lee Nichols Show"**

THE MART STORES

*"For the first time we had
volume sales that could directly
be attributed to our advertising."*

DOUGLAS OPTICAL

*"We attribute a good share of
our traffic to the terrific impact of
our KWBB spot announcements."*

*Represented by
George W. Clark Inc.*

KWBB

"WICHITA'S RADIO ACTIVE STATION"

1410 KC 500 WATTS

that the guide has helped more than 150 applicants find jobs during the past four years.

* * *

Television had its second biggest year in terms of set growth in 1953 with a total of 6,432,000 sets installed during the 12-month period, states Hugh M. Beville Jr., director of NBC research and planning. The estimated number of tv installations in the United States on 1 January 1954 was 27,666,000. The 1953 set increase was topped only in the peak tv year of 1950, when 6.6 million sets were installed. Some 41% of the 1953 increase was in post-freeze tv markets.

* * *

WSTV-TV, Steubenville, Ohio, which began operating last month, has the highest tower in the Pittsburgh-Wheeling-Steubenville area, according to the station. The new tv tower is located on Altamont Hill north of Steubenville, is 2,041 feet above sea level, and transmits 230 kw (visual). Construction cost was approximately \$160,000.

* * *

A full-page newspaper ad picturing the key staffers and giving details of its history helped celebrate KOTN, Pine Bluff, Ark.'s twentieth anniversary recently. Feature articles gave highlights of the station's history, including its power increase in 1940 from 100 to 250 watts and its affiliation with MBS in 1941.

* * *

Academy Pictures, Inc., has opened offices and studios in New York at 588 Fifth Ave., Edward L. Gersham, president, and Moray Fautz, v.p., announced recently. The New York offices will serve as Eastern sales and production headquarters for the making of color and b&w film commercials. The company will also produce industrial, educational, training films.

* * *

KWKH, Shreveport, La., last month sponsored a one-day dairy conference for dairy farmers in the Arkansas-Texas-Louisiana area. Seven dairy experts spoke to more than 300 farmers who attended the conference. Jack Timmons, KWKH farm director, organized the conference because milk prices in the area served by KWKH were dropping while production costs remained constant, catching the dairy farmer in a price squeeze.

WKY-TV, Oklahoma City, beat its own deadline recently when it launched its first locally originated color telecast. The color telecast came three weeks earlier than the unofficial "target date" for the event, according to P. A. Sugg, general manager. The program featured E. K. Gaylord, owner of the WKY Radiophone Co., in a dedicatory message highlighting the pioneering achievements of WKY as the first radio station west of the Mississippi and of WKY-TV as the first tv station in Oklahoma. WKY-TV is now on the air with a regular weekly schedule of live studio color programming and NBC network shows.

* * *

WSB and WSB-TV, Atlanta, received their second dual award for "outstanding regional public service" recently from the George Foster Peabody Awards committee. This marks the first time any station has received two dual awards. J. Leonard Reisch, managing director of the stations, accepted the awards at a luncheon in New York last month.

* * *

When a starling temporarily discontinued television programming by WTVP, Decatur, Ill., over 4,000 people called the station and the local papers to inquire about the difficulty. The small bird had plucked a circuit



breaker open on the main power line feeding the station just before the *Don McVeagh Breakfast Club* show was to be telecast. The program was not carried, but tv service resumed immediately after. Above W. L. Shellabarger, president of WTVP, holds up the show-obstructing bird.

* * *

A Spanish-language programming block three and a half hours long on television has been launched by KBID-TV, Fresno, Cal. The program, *Ben Ramirez y Sus Amigos*, has been tailored especially for the 200,000 Spanish-speaking people in Fresno and Cen-

tral San Joaquin Valley. Stars of the show are Ben Ramirez and his Latin American band and Juan Mercado and his orchestra. The show also includes a half-hour feature film.

* * *

"Miss Inside Advertising of 1954" is Joan Mullen, advertising senior at Butler University. Miss Mullen was named "Miss Inside Advertising" during the New York Association of Advertising Men & Women's fourth annual Inside Advertising Week. She was one of 55 top advertising students who participated in the week of conferences and tours of New York advertising organizations.

* * *

Repetition, says Avery-Knodel, Inc., builds reputation—and "only radio is priced right to give advertisers sufficient frequency to get continuous impact." To get its point across, the station representative sends out a colorful booklet illustrating—among other things—how drop after drop of

calcium carbonate dripping from the roof of a cave builds up a big stalagmite. The repetition angle as a radio selling point now being emphasized by the rep.

* * *

Robert L. Landry, managing editor of *Variety*, former publisher of *Space & Time* and columnist for *SPONSOR*, will direct New York University's 19th annual Summer Workshop in Television & Radio for six weeks from 23 June. Nine instructors will give 14 courses, including three dealing with color tv. Six guest lecturers will address the participants.

* * *

WJNO-TV, Palm Beach, Fla., Channel 5, will be on the air sometime in August of this year, it has announced. The station is an NBC affiliate and is represented by Meeker Tv. Studios will be located in the Palm Beach Playhouse building, will include one outdoor studio.

* * *

Nobody moved a muscle when Stewart Granger, Paul Douglas, Jan Sterling and Grace Kelly swept into a Miami cocktail lounge and sat down at one of the tables, a WTVJ informant reports. But a few minutes later, when Ed Lane of Olin's Used Cars (a WTVJ sponsor who does his own commercials) came in, the waiter and several other people rushed over to say, "We've seen you on television!" "You're Ed Lane of Olin's." "We watch you all the time!"

* * *

There are 368 major manufacturers offering cooperative radio advertising funds to their dealers, according to the Broadcast Advertising Bureau, New York. BAB sent members details about 10 additional companies which have radio co-op budgets. Major business categories for the 368 companies, and the number of companies in each group, include: appliances, 81; cleaners, household items, paints, 71; air conditioners, heaters, 46; cosmetics, toiletries, drugs, 43; men's clothing, shoes, 37; food, groceries, beverages, 34; radios, tv sets, records, 28; automotive, 24. The category showing the greatest gain in the past year in amount of radio co-op money is air conditioning and heating manufacturers.

★★★

WANT TO SELL CANADA?

One radio station
covers 40% of
Canada's retail
sales

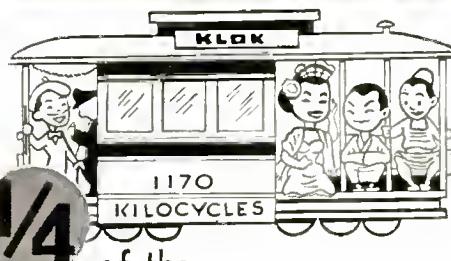
CFRB
TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited



1/4

of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!

* SACRAMENTO



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 987
San Jose, Calif.
Hotel Lankershim
San Francisco, Calif.
Represented by John E. Pearson Co.

NEW ARRIVAL!

**...BIG CHANGE
AT WVET**

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's liveliest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever buys for advertisers in the rich Rochester - Western New York market!

5000 WATTS • 1280 KC.

WVET

ABC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

**Change
To
WVET
Now**

THE
SUCCESS-FULL
STATION

WTVP



FIRST on the air in
its market.

FIRST in its market
with the viewers.

56%
of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

**GEO. W.
CLARK
CO.**

New York
Los Angeles
San Francisco
Chicago



Newsmakers

in advertising



William R. Baker Jr., chairman of the board of Benton & Bowles, New York, is the newly elected president of the American Association of Advertising Agencies. Baker succeeds Earle Ludgin, president of Earle Ludgin & Co., Chicago. Henry G. Little, chairman of the board of Campbell-Ewald Co., Detroit, was elected vice chairman and Robert Grove, executive v.p. of Ketchum-MacLeod & Grove, Pittsburgh, is new secretary-treasurer. Frederic R. Gamble was re-elected A.A.'s president, marking his 25th year with the association.



Glenn Snyder has been elected vice president of WLS, Inc., parent company which owns WLS, Chicago. He is general manager of the station, now operating full-time following its merger with WENR. WLS, under terms of the merger, is 50% owned by the Agricultural Broadcasting Co. (The Prairie Farmer) and 50% by American Broadcasting-Paramount Theatres, Inc. Before the merger WLS and WENR shared time. New WLS programming features include news every hour, Western Jamboree (already sold), and Country Junction.



Bryan Houston is president of the agency bearing his name—successor in New York to Sherman & Marquette. Houston joined Sherman & Marquette four years ago as head of its New York offices. Former associations have been with Lennen & Mitchell (now Lennen & Newell), Pepsi-Cola Co., Young & Rubicam, Standard Oil of Ohio and Tide Water Associated Oil Co. His agency opened 3 May with about \$20 million in billings. Houston says it's so modern it uses IBM machines in its media department.



Todd Storz, general manager of KOWH, Omaha, with his father Robert Storz will assume ownership of WHB, Kansas City, pending FCC approval. The Storz family paid \$100,000 cash for the 10 kw. station on 710 kc.—one of city's oldest stations, founded in 1922. Storz bought KOWH five years ago, bought WTX, New Orleans, last August. WHB deal made possible by that station's licensee—Cook Paint & Varnish—buying KMBC-AM-TV, Kansas City for about \$2.6 million. Robert Storz is v.p. of Storz Brewing Co., Omaha.

NOW on the AIR with local "LIVE" COLOR TV



FIRST AND ONLY TV STATION
IN OKLAHOMA OPERATING WITH
MAXIMUM AUTHORIZED POWER!

ANOTHER "FIRST" FOR WKY-TV!

Local "live" color was first introduced to Oklahoma TV viewers in a five-minute telecast at 6 p.m. on April 8 by E. K. Gaylord, president of the Oklahoma Publishing Company and WKY Radiophone Co.

Now, with two complete camera chains in operation, WKY-TV is nation's *first* independent station to have a regular schedule of local "live" color programs. Far-sighted planning made it possible for WKY-TV to receive the *first* color cameras delivered to any independent station in America! This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is **FIRST** in black and white television*—as well as COLOR!

*Pulse 29-County Audience Survey,
Haaper Oklahoma City Audience
Survey of January, 1954, and ARB,
March, 1954. See your Katz man.

WKY-TV

CHANNEL 4
OKLAHOMA CITY

Owned and Operated by
The Oklahoma Publishing Co.
The Daily Oklahoman—Oklahoma City Times
The Farmer-Stockman — WKY Radio
Represented by The Katz Agency, Inc.

WKY . . . FIRST Radio Station in Oklahoma
WKY-TV FIRST Television Station in Oklahoma
WKY-TV FIRST Station with Color TV in Oklahoma
WKY-TV FIRST In Popularity in Oklahoma

SPONSOR SPEAKS



They'll talk about this in Chicago

Just in case you're stuck for things to talk about at the NARTB Convention in Chicago here are a few ideas. These are hot subjects (with a word or two on each) that will be discussed in meetings, along the corridors of the Palmer House, and in countless smoke-filled rooms.

1. *Uhf*: a real problem subject, with many a sympathetic ear. Those who understand the uhfers' dilemma know that something must be done to help buyers realize that uhf is *not* an inferior brand of television and that a uhf outlet with proper programming and sufficient set conversion is a good advertising vehicle. Uhfers will come to this convention to urge help and understanding—and quick—from the

NARTB, from the FCC, from the networks and from timebuyers.

2. *Network spot carrier controversy*: This will be a chief subject of conversation, with thoughtful broadcasters debating methods which will keep radio nets from encroaching on national spot while allowing them to grow and prosper. Most affiliates will recognize that radio networks are in a particularly difficult period and need their help in solving the problem of expense vs. income.

3. *Federated NARTB*: Many radio broadcasters want something equivalent to a federated NARTB. They contend that too much of top level thinking and action of the Association goes to tv; radio consideration is minimized. The new radio department of the NARTB hasn't yet convinced many that it fills the bill. There will be much talk of a strong radio setup within NARTB.

4. *Color tv*: How fast and how far will color tv move in 1954 and 1955? This is anybody's guess—and there will be plenty of guesses. Present at the Convention will be exhibits and salesmen galore to give substance to the color conjecturing.

5. *TVAB*: Shall there be a television advertising bureau, as recently organized, in addition to an industry-wide TVAB presently being planned by an NARTB committee? This is a hot subject.

Can radio and tv sell?

Odd question, isn't it, for circa 1954.

Yet not so odd when you consider this aspect of it:

For two years researchers have been telling us during our All-Media Evaluation Study that you can't isolate the influence of one medium on sales—unless you use a new product in a fresh market and advertise in only one medium. Even then the results might be due to other factors, such as a competitor suddenly raising his price.

Advertisers, too, when pinned to the mat, would admit they couldn't point to a specific medium and give you dollar-return figures.

Yet they—and we—know that radio and tv sell, sell so well in fact that today they account for virtually half the national advertising business.

So to get around this seeming paradox, we went to 200 national advertisers and some 50 regional or local ones with one basic question:

"What do you think of radio and tv?"

Supplementary questions sought to establish why they felt this way, whether they had been able to prove radio and tv made a difference in sales, and finally, this block-buster in effect: "How much are you spending on radio and tv this year against last?"

The answers are printed in detail in "Can radio and tv move goods?" (article 23 of Media Study), page 56.

Applause

Inside America's great agencies

You expect the unusual from BBDO. That's one of the reasons they're on top in air billings.

So we weren't surprised when we sounded out Ben Duffy about the possibility of doing our second article in our "Inside America's Great Agencies" series on BBDO to get immediate word back: "We'd be delighted to welcome one of your writers and place at his disposal all available information about BBDO's operations, particularly the radio and tv field."

So we sent one of our two senior editors, Al Jaffe, down to 383 Madison Ave. to spend a week at BBDO. Here is a rough idea of what he did:

Talked at length with about two dozen people, including Duffy; watched a rehearsal of *Campbell Soundstage* with Al Ward, radio-tv exec on the account, and a rehearsal of Nylon commercials on *Home*; sat in on a typical BBDO "brainstorm" session (subject and client confidential); watched the screening of new shows and new commercials; watched three madcaps create a new animated commercial; looked at charts of organization; wrote a radio commercial (which Radio and Tv Copy Chief Art Bellaire said was pretty good); lunched with BBDO personnel; stopped in at BBDO's test kitchen, and generally soaked up the BBDO atmosphere.

As Duffy had promised, doors were

open to Al. Everybody was friendly—from top to bottom. (See Al's story page 46.)

SPONSOR expresses its deepest appreciation to BBDO and Ben Duffy, to other agencies which have expressed their willingness to open their doors to us, and to Jack Cunningham and Cunningham & Walsh, whose own advertising inspired this agency series and whom we have already visited.

These agencies are not only giving our reporters a valuable insight into agency work, which will result in better stories in the future, but they are also helping to break down that iron wall of secrecy that used to surround most advertising operations, preventing the interchange of new ideas.

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IN DAYTIME PERIODS

- **KEX** dominates mornings (7 a.m.-12 noon) WITH LEAD IN 16 OF 20 QUARTER HOURS
- **KEX** tops in total daytime (7 a.m.-6 p.m.) WITH LEAD IN 23 OF 44 QUARTER HOURS
- **KEX** has 10 of the top 12 daytime programs

*19-county Portland Area Pulse — including 4-county Metropolitan Portland. Jan-Feb 1954

Proof

Only **KEX** reaches the **BIG PORTLAND** market
See Free & Peters or KEX Sales for details

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KDKA • WBZ • WBZA • KYW • WOWO • KEX • WPTZ • WBZ-TV

KEX
PORTLAND
Oregon's *Only* 50,000 Watt Station



...and give this girl a big hand!

**Scandia Sales, Jan. 1954,
Up 68% over Jan. 1953**

Hazel Markel, a long-time star on WWDC, rings the bell again. Last year we were proud that Scandia Cosmetics did more than \$5,000 worth of business in the one month of January, using only the "Hazel Markel Show" with only one outlet—Julius Garfinckel & Company.

This year, using Hazel again, Scandia sales hit \$8,448 a 68% increase.

Says Jackson Lee O'Leary, President of Scandia Cosmetic Corporation:

"Our account has been continuously supported by Hazel Markel . . . our sales have grown month by month and far beyond any volume either we or Julius Garfinckel & Company could have hoped for. Whoever says there is a general let down in business evidently has not had the benefit of the sales force of Radio Station WWDC."

WWDC can help your sales in the Washington market, too. Let your John Blair man give you the whole story.

In Washington, D.C. it's

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY